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MAYE WHIST
TICAL EXPOSITION

OF

JAMAICA

PHONOGRAPHY;

OR

Writing by Sound ;

BEING

A COMPLETE SYSTEM OF SHORT-HAND,

CONTAINING

A Perfect Analysis of the English Language,

WITH

A NEW ALPHABET,

AND PHILOSOPHICAL ILLUSTRATIONS OF THE HUMAN VOICE.

BY



New York:

K. A. BAILEY, 16 SPRUCE ST.

Price 25 Cents.

GOOD AUTHORITY

For the Proposed Reform of Writing and Printing.

From "*A Prosodial Grammar of the English Language*," by THOMAS SHERIDAN, A. M., rith nirl e cent-juri ago, ~~the~~ folowin ektrakt is med, and is veri aprroprietir klohd in hat kynd ov karakturs hwiq his "ruls" eo guetli and forecibly dimand. Sheridan's ruls kuvur hi hol ground.

"Hwen wurds ar koncidurd as hi type ov counds, in ordur tu mek hem koriepond tu her arkitype hi for folowin ruls fud bi etriktli obsurvd:

"1. Me karaktur fud bi eet down in eni wurd hwiq is not pronounet.

"2. Evri dictirkt cimpr cound fud hav e dictirkt karaktur tu mark it, for hwiq it fud juniformli etand.

"3. Hi cem karaktur fud nevur bi eet down as hi representativ ov ts difurent counds.

"4. Kompound counds fud bi markt onli by euq karakturs as wil natjurali produe hoes counds, upon her bliq pronounet akordinq tu her nems in hi alfabet.

"His ruls wær etriktli obsurvd by hi ts guetli celi-breted langwegis ov old Erie and Rom; incommuq hat hi noleg ov her alfabet alon, tugehur with hi manur ov her goininq leturs eo as tu mek cilabls and wurds, enebld evri wan, wihout farhur ed ov ruls or macturs, tu pronounc her wurds propurli at eyt in ridinq; and hi praktic ov e fu wike onli myt rendur hem adeptc in hi art. Hwæras in hi iŋgliš al his ruls ar eo fri-kwentli vyoleted, or raður indfd, eo totali dicrigarded, hat litl or no acietene kan bi diryvd tu pronouncieshun from buke, and hi art ov ridinq propurli rikwyrs hi lebur ov meni jfrs."



PRACTICAL EXPOSITION

OF
Mary
PHONOGRAPHY;

OR.
Mary
WRITING BY SOUND;

BEING
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A COMPLETE SYSTEM OF SHORT-HAND;
CONTAINING
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A PERFECT ANALYSIS OF THE ENGLISH LANGUAGE,

WITH
Mary
A NEW ALPHABET,
AND PHILOSOPHICAL ILLUSTRATIONS OF THE HUMAN VOICE.

BY KEYES A. BAILEY.

~~~~~  
"When new things are demonstrated, the mind receives them by a kind  
of affinity, as if we had known them before."  
~~~~~  
Mary

New York:
M.A. BAILEY, 16 SPRUCE STREET.

1848. *Mary*

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In the Clerk's Office of the District Court for the Southern District of
New York.

PREFACE.

TO THE STUDENT.

ANY person who is desirous of acquiring a knowledge of PHONOGRAPHY, and of becoming familiar with its practice, has only to devote a few hours to the study of the rules embodied in the following work, observing the proper order of the Lessons. The instruction is so arranged that, in some cases, a knowledge of a preceding rule is requisite to a full understanding of that which follows. Therefore it will be injudicious to pursue the subject promiscuously. By attention to this advice, the learner may become a SELF-PRECEPTOR; and obtain a ready use of a most delightful mode of writing; one which cannot be excelled for brevity, without either sacrificing legibility, or rendering it so exceedingly tedious to learn as to be of little or no value.

The system of Phonography here presented, excels every other yet offered to the public, in the simplicity and correctness of its principles, and the ease with which it may be acquired. The employment of characters to represent all the elementary sounds in the language, renders the writing perfectly easy to read; and a sufficient degree of brevity is obtained by a few simple rules harmonizing with its analogical basis—only a small portion being particularly adapted to the use of reporting. It has been constructed

with a special regard to its being easily learned. With but a small amount of practice it may be employed in ordinary business matters, letter correspondence, journalizing, preparing papers for the press, etc.; and with more experience, it becomes a ready facility in the hands of the professional reporter.

This system was first published under the title of "*A Pronouncing Stenography*," in 1831, and subsequently, "*The Reporter's Guide*," in 1844, from which but a few trifling changes have been made in the present work; though it has been considerably enlarged, and the illustrations greatly multiplied.

The Author flatters himself that his "*ANALYSIS OF THE VOICE*" will be acceptable to the lovers of true science. Speech, considered phonologically, has never yet been handled in any very satisfactory manner by philosophers, though it has attracted the attention of the most eminent. The illustrations here given are new and impressive. The elements of vocal language are exhibited in their true relations; not merely questionable relations between two or three sounds, but with regard to each forming a part of a perfect sphere. This department has been the subject of much study, as pleasing as laborious; and the Author hopes he has treated it with sufficient clearness to repay the attention which may be devoted to it by his readers.

The Student is also recommended to make frequent use of the pen in the application of the rules.

AN

INTRODUCTORY LECTURE.

ELEMENTS OF LANGUAGE.

MAN finds his most elevated and ennobling employment in the pursuit of knowledge. Of all the means with which he has been provided through the wisdom and beneficence of the Great Creator, for his own elevation and advancement, and for the gratification of those propensities by which he is ever impelled to enlarge the sphere of his observation and extend his acquaintance with material, spiritual, and ideal existences, LANGUAGE may be regarded as having the strongest claims upon his consideration. It is the key to all knowledge: it opens to his view the treasures of the universe; bringing within his reach and comprehension, and rendering subservient to his interests, all the laws of nature. Without this inexhaustible resource, all other means of securing his well-being would be of no avail.

Mind, in communion with mind, acquires strength, perceives incentives, and is impelled to action by their power. From material things, also, the mind derives light, truth and motive. The great medium of this communication is LANGUAGE, which presents an appreciable representative of the idea, fact, or condition communicated.

This universal expression constitutes the strongest bond of human society; tends to unity of feeling and equality of state; renders each successive generation the possessor of the accu-

mulated wisdom of the past ; and gives life and perpetuity to productions of every age. In its largest sense, language may be considered as consisting of two kinds—*Natural* and *Artificial*.

Natural Language.

It was indispensable to the early organization of society, and the development of man's intellectual powers, that some means of communication should subsist among men, through which their thoughts and feelings might be made known ; and also between man and the beasts over which he was appointed to hold dominion. The wants of those more immediately under his subjection must be supplied ; and his commands, to be obeyed must first be understood. To secure the highest degree of utility, it was requisite that the means of intercourse should be rendered both permanent and universally intelligible. This could have been accomplished by Him only all of whose works are perfect. By His infinite wisdom and power, all nature, animate and inanimate, has been impressed with a self-interpreting index of character, condition, and tendency ; comprising in its diversified modes of expression, *form, complexion, motion, tone*, and every variety of circumstance. It acts without design ; is not the result of human labor and device ; and being perfect admits of no improvement.

Natural language is the effect of what it expresses : Thus, the form bowed with age, the prostrate columns and mouldering ruins of ancient cities, speak of the ravages time has made ; the verdure of the field proclaims the approach of welcome spring ; trembling limbs tell of fearful forebodings. Nature has fixed in a state of subserviency to the passions and susceptibilities all those physical organs which are requisite to so expressive and comprehensive a language, and secured in every breast a sympathetic interpreter. The birds of the field and forest, nature's musicians, derive from this source their endless variety of song, warbling forth in delightful tones their joyous greetings of the rising summer sun. What

heart so alien that it cannot feel the truth so sweetly expressed—all nature is gay and happy!

The human voice gives expression to the passions and feelings, whether of love or hate, pleasure or pain, by their own peculiar tones and inflections. Grief finds expression in piteous tones, and communicates by sighs and tears, not merely the fact of suffering, but also sorrow itself to the heart of the spectator. Every degree of pleasure, from mere undisturbed content to the greatest ecstasy of delight, are faithfully delineated by corresponding tones and expressions of countenance. Upon this natural conformation of sound to the feelings is based a vocal language which is alike understood by people of every nation and tongue; for nature's laws are impartial and unchangeable. Even an infant, before it is able to speak or understand a single arbitrary word, is susceptible of pleasure and pain, through the influence of those tones of voice and distortions of face by which they are naturally expressed. The countenance derives its various expression from the involuntary action of the nerves, which stamp upon the face a true index of the emotions of the heart, and with such precision that hypocrisy itself may not suppress or counterfeit it. One bright feature gives a glowing beauty to the whole—nature's language is that of **TRUTH**. The richest gems of poetry and music are of nature's own revealing. From her pages, too, are unfolded the knowledge and light in which science lays its foundations and perfects the superstructure.

Artificial Language.

Artificial, or scientific language, is that which has been devised by the imitative and inventive powers of man, for the communication of ideas, perceptions and feelings. This great acquisition has not been the result of a single effort merely; but by gradual development language has progressed from its incipient, or natural, to its present almost exclusively artificial state. The provisions of nature have not been superseded by the works of art; but rather through them the mind has dis-

covered its own inexhaustible resources, and proceeded to their development. While in natural language gesture and sound are employed, governed by impulse only, science extends and controls their use by prescribed rules; giving to natural phenomena artificial signification, and adapting science to the expression of nature. The florist, never presuming to improve the symbols of nature, derives a sentiment from every flower by arbitrary interpretation. The musician, on the other hand, relies entirely upon natural susceptibility for an appreciation of his most skilful and scientific productions.

The giving expression to the thoughts and conceptions of the mind, by intelligible representatives, may justly be regarded as the noblest and most beneficial invention which human ingenuity has ever accomplished.

Before introducing the main object of the present work, it is proposed to trace the progress of language from its origin, through every stage of improvement, briefly noticing its more prominent features, as presented to view by the successive changes through which it has passed. Artificial language is composed of *Gesture*, *Speech*, and *Writing*.

GESTURE.

As motion necessarily precedes sound in the order of nature, it is but reasonable to suppose that it was the first to become significant; and that gesture, though closely allied to the use of vocal sounds, was the means first employed in the communication of thoughts; that is, by the motion of the limbs, stamp of countenance, and the various attitudes of the body. A motion by which an object of aversion might be repelled would indicate disgust. Height, depth, and direction, might readily be expressed by a movement of the hand; but in the representation of some ideas, as periods of time, varieties of color, gesture would not be competent.

Employed as a secondary representative of ideas, that is, as a substitute for spoken words, gestural expression may be carried to any degree of perfection. As an auxiliary to speech, it is a very agreeable and effective accompaniment, unless in-

dulged to excess; and he is truly eloquent who, in the exercise of ardent feelings and lofty aspirations, permits nature to speak through her own medium, untrammelled by rigid rules or capricious taste.

The ancient Greeks and Romans, by studying closely the laws of nature in the adaptation of gestures and musical tones, were enabled to invest their oral languages with that degree of elegance, pathos, and power, which has rendered them so celebrated and established their superiority over those of other nations. Their orators, to be such, were necessarily philosophers.

Within a few years, gesture, more completely artificial, has been adapted to the necessities of that unfortunate class, the deaf and dumb, by an alphabet of manual signs, which, being capable of an inexhaustible variety of composition, affords them great facilities for moral culture and the acquisition of knowledge.

SPEECH.

Speech is the expression of the conceptions of the mind by the sounds of the voice and their modulations. That which so eminently distinguishes man from the lower animals, in regard to the power of vocal communication, is not so much his physical organization as his intellectual endowments. The faculty of imitation and a consciousness of possessing organs of speech, together with a knowledge of the laws by which they are controlled, and the noble ambition which prompts to their use, give him unlimited superiority to the brute creation. When we consider the fact, that animals are able to communicate with those of their own species, under the impulse of fear, desire, love, or anger, by the utterance of sounds perfectly intelligible to them, we can easily understand how their vocal powers might be employed, were they also possessed of intellect, in mental intercourse with man and each other. The cries of the chicken, according to the principles of natural language, indicate its distress; and its natural protector, by the same law, instantly interprets this appeal and

flies to its rescue. The hen, in view of approaching danger, utters cautious admonitions to her young, by which they are led to hide themselves from the supposed enemy. Animals are also susceptible of true impressions from particular tones of voice, though not of their own species. The dog is remarkably attentive to the voice of his master, as well as to those gestures by which it is usually accompanied.

History furnishes us with no account of the progress made made by man, in the earliest state of society, toward the acquisition of a spoken language; and reason will not permit us to assume that it was a divine gift, provided as he was with every requisite facility for attaining it. The first suggestions of the use of words must have been obtained, from observing that the various emotions were naturally expressed by the utterance of sounds, accompanied by peculiar shapings of the mouth and muscular action, a correct interpretation of which required no previous instruction or experience. By imitation and association men were then able arbitrarily to communicate ideas analogous to those expressions of feeling and passion, from which they derived their vocabulary. In the various sounds produced by the different species of animals were perceived their names. Their actions and a variety of circumstances might be intelligibly traced, to considerable extent, by imitative tones and signs.

The principle of analogy marked each step in the advancement toward a more extensive oral intercourse, until conversation could not only be addressed directly to the senses, but embrace within its sphere immaterial existences and introduce the human mind to an acquaintance with the spiritual world.

Beautiful illustrations of the process of acquiring the art of speech by the human race, in its infancy, may be found in the exercises of a single child, in learning the first words and phrases he is able to comprehend: He hears the word "*come*," pronounced in tones of gentle invitation, and with intent gaze seeks further indications of its import in the eye of the speaker. The expression of the countenance and motion of the hands are also closely scrutinized, until he fully understands

and yields to the solicitation. From the accompanying expression of countenance, gestures, and tones of voice, he soon comprehends the meaning of the words "*go away*," thus, while nature is his interpreter, memory is increasing its store with symbols of ideas. It was so with men in their early attempts to communicate thoughts—gestures, inflections of the voice, and all the endowments of nature, were brought into requisition, to give meaning and force to conversation and increase the copiousness of language.

Though vocal sounds are of the same nature among all nations and individuals, and are produced by the same action of the organs, yet, as society expanded, and the diversity of interests increased between the different sections into which the human family were divided, we can perceive that there would inevitably arise a great disparity of dialect, owing to their different combination of sounds and appropriation of words. Hence the three thousand tongues now spoken among mankind.

An implicit belief in the Scriptural account of the Babel confusion of language does not necessarily involve a belief, that the interposition of Divine Providence was in *opposition* to natural laws. Vain ambition prompted men to piling a heap of earth, upon which they rested all their hopes of aggrandizement—"Let us build us a city and a tower whose top may reach unto heaven; and let us make us a name, lest we be scattered abroad upon the face of the whole earth." This scheme, promising the same benefits, and yet calculated to entail the same evils as that policy which huddles people together in densely populated cities at the present day, was not at all adapted to the promotion of the highest good of the human family. Such narrow views, could they have been realized, would have permitted the "face of the whole earth" to remain forever a barren waste. Their language was confounded, the children of men scattered abroad, and the earth peopled. Men, aspiring to greatness, should learn to build with a nobler and more suitable material, than brick and mortar, if they would not be thwarted by the hand of God.

The mysterious mechanism and adaptation of that wonderful apparatus which is the source of the voice, and the innumerable and complicated motions by which the vocal organs are applied in the utterance of speech, present a volume of natural science worthy the attention of every mind, and affording profitable and entertaining employment for every capacity. The human voice ! molded at will to the expression of every thought and passion ! now giving perceptibility to the majestic structures of intellect, then bearing on its subtle elements the delicate creations of fancy ; clothing anger with most terrific aspect, or lending to love its greatest charms ; alike the servant of all : every sentiment and purpose here find a ready minister. This is, indeed, a mighty instrument of good and evil—let it not be perverted from the high and holy purposes for which it has been instituted by its Divine Author !

WRITING.

The great design of language, as a channel of intercourse between men, would be but partially accomplished, were there no other means by which intellectual communications could be preserved and rendered transmissible from one individual to another, and from one period of time to all succeeding, than merely by a reliance on the faculty of memory and verbal delivery. The results of the mental labor and scientific investigation of one age could be but imperfectly communicated to the next through the medium of speech ; which, though vastly more forcible and expressive than any other kind of language, is from its nature limited in its sphere ; for the voice can be heard by only a small assembly at one time, and continues to exist but for a moment ; and by reiteration it is subject either to loss or exaggeration. This important desideratum was found in the art of WRITING, at a very early period in the history of the world.

PICTORIAL WRITING.

The first development of writing appears to have been in the use of PICTURES, by which representatives of things and

events were addressed to the eye; and by being drawn upon wood or stone such records were rendered durable. As in vocal language men were led at first to utter simple inarticulate sounds, in imitation of the objects to which they would call attention, so in the infancy of writing, it was merely attempted to present analogous representations of external appearances. An account of a murder would be given by drawing a rude sketch of a prostrate man, and above him a hand holding a weapon. Of this kind was the writing of the Mexicans, when the Spanish first visited their coast. To circulate information of this arrival of a strange fleet, pictures were painted on cloth and sent by express to different parts of the country.

HIEROGLYPHICS.

Mankind were at length compelled to adopt additional signs of ideas that could not be analogically pictured. This soon reduced the symbolic writing to a system of HIEROGLYPHICS, or characters bearing little or no resemblance to the ideas represented, and without any reference to sounds or words. Thus, the picture of an *eye* was sufficient to express *perception*, or *knowledge*. The eye situated above men denoted the supervision of deity. Of all the nations which have made use of symbolic writing, the Egyptians appear to have acquired the most system and perfection in the cultivation of the art.

Hieroglyphic writing gradually departed from those close analogies by which it was at first characterized, until it became in some degree similar to the Arabic numerical figures, now so universally used. These improvements greatly augmented its capacity and usefulness, by rendering it more elementary in its construction; each character, being the sign of an idea, might be employed singly or in composition, to express abstract or relative ideas; as in numbers, the figures 1, 2, 0, having no relation whatever to words, sounds, or resemblances, convey the ideas, *one*, *two*, *nothing*; associated thus, 120, they express *one hundred and twenty*; and thus, 210, *two hundred and ten*.

At this stage of improvement in scientific pursuits, the human family had obtained two great facilities of communication, **SPEECH** and **WRITING**. These were important auxiliaries to each other, both in acquiring their knowledge and providing them with a key of interpretation. Yet, with all these advantages, that which was most worthy of record and preservation, and from which would flow the greatest benefits to the world, could not be delineated. Hieroglyphics were wholly incompetent to give *form and permanence to speech*. The inventive powers of man, encouraged and strengthened by continued success in his efforts of improvement, could not rest until this desirable object was also accomplished. Writing, by becoming the immediate representative of spoken language, and only secondary to the exercises of the mind, would secure a greater degree of utility in its use, than by being employed exclusively as a primary representative.

SYLLABIC CHARACTERS.

It was only by degrees that we can suppose speech was reduced to a written form. At first arbitrary signs would be used for words, requiring a great number and variety of characters; and the continual addition of characters requisite to keep pace with the necessary increase of words in the language, would compel men to resort to the more elementary method of dividing words into syllables, and constructing an alphabet of signs by which they should be represented.

Although we have no records of the origin and progress of letters among the earliest nations, yet we are not left entirely to conjecture on this subject; for all those barbarous nations, in later times, of whose efforts in obtaining a written language we have any knowledge, and who have not derived their hints from the inventions of others, have proceeded from the use of natural symbols to the same plan of syllabic analysis and characters. The interesting history of the invention of a written language among the Cherokees, affords a striking example of this fact. In this case, it is remarkable that the enterprise was suggested, experimented upon in the hieroglyphic

state, reduced to word representations, and finally perfected in a syllabic alphabet, by the ingenuity and unwearied perseverance of one man. This was SEQUOYAH; who received his first impressions of the value of writing, from observing that communications were made on paper from one person to another, among white men; but had no knowledge of the process. He first attempted to represent words by pictures of animals whose voices bore some analogy to the sounds of the words; then to express words by single arbitrary marks; but the result of this method was unsatisfactory, from the great number of signs required. At length he triumphed over every obstacle, by reducing his language to its constituent syllabic sounds, which required comparatively but few characters. The language, being extremely simple in its construction, every syllable terminating with a vowel, only eighty-six letters were requisite to write it. By these assiduous and successful labors, this worthy man became truly a benefactor of his people; and was so regarded by his tribe, who, in honor of this wonderful invention, made a great feast; and immediately, even without the aid of printing, writing and reading became common among them.

The following examples, from Sequoyah's alphabet, which was completed in 1824, are presented as an illustration of syllabic writing:

These characters represent syllables, thus: β , *ya*; w , *lah*; Δ , *daw*; δ , *lay*; L , *tlay*; k , *haw*; Γ , *hoo*; z , *naw*; J , *gu*; Λ , *gaw*. A word of two syllables, in this language, is written thus: *gewgaw*, $\beta\Delta$; transpose these letters, and they will read ($\Delta\beta$) *gawgew*. The process of reading is only calling the names of the letters, in the order in which they are written.

The Rejang language, on the Island of Sumatra, may be adduced, as an example of the next step in advance from syllabic writing. It is written by an alphabet of twenty-two consonants, or syllables, terminating with the vowel *a*; thus, \wedge *ga*, F *ka*, M *na*. The vowel terminations of these syllables may be changed by the addition of certain signs. This mark " above the line, changes *a* to *an*; thus, \wedge *ga* becomes

ʾA gan; below the line, it changes to ah; ʾ_n gah. In this manner the different vowel sounds are obtained. The characters are not joined in writing.

LETTERS.

As one improvement naturally suggests another, so the advantages accruing from the use of syllabic signs undoubtedly prepared the way to a still more complete analysis of speech, by the reduction of syllables to their elements, and representing them by appropriate marks, or LETTERS.

The Phœnicians are generally believed to have been the first who made use of letters, not from any positive knowledge of their having invented them; but rather from the fact that they cannot be traced to any other source. The name of the inventor of this most useful of all sciences has been lost; he who first taught men, that by the combination of a few elementary signs, or letters, speech and every expression of the human voice might be preserved and perpetuated through all time, and thus gave to language its crowning feature of excellence, has been forgotten; yet his work has been honored: The name of Cadmus, who introduced the Phœnician letters into Greece more than three thousand years ago, can never fade from the pages of history; but must continue to be held in honorable remembrance, from which the darkness of antiquity excludes that of the real inventor.

This alphabet of only sixteen letters, when first adapted to the Greek language, was sufficient to express all its sounds; but, as the minds of the people were continually exercised in new and wider fields of enterprise, the improvement of language, by the development of new ideas and the multiplicity of words, necessarily increased the elementary sounds, to which letters were assigned, in accordance with the cardinal principle derived from the Phœnicians—the marking of every distinct sound by an appropriate character. These additions to the Greek alphabet rendered it fully competent to the representation of the spoken language. It eventually amounted to twenty-four letters.

The Romans derived their letters mostly from the Greeks, and, as it appears from the want of harmony in their appropriation, adapted them to their own use, before they had learned the particular sounds to which they belonged. The characters, also, gradually acquired forms differing materially from their originals; a result which was unavoidable in manual writing. Subsequent to the invention of printing, (in the 15th century,) by continual improvement in style of execution, these characters have assumed symmetrical forms well adapted to legibility, and hence, we perceive, the Roman letters have supplanted all others in most of the European nations and in America.

THE PRESENT CONFUSION OF LETTERS.

In view of this great achievement of science and art, the communicating of ideas and sentiments, by means of a few simple forms invested with vocal powers, and by the association of letters as representatives of elementary sounds, giving visibility to speech, who could have anticipated, that, after the lapse of so many centuries, and in the possession of so much of the collected knowledge and experience of past ages, the most enlightened and refined communities in the world should, at this day, be destitute of those happy facilities enjoyed in ancient times by Greece and Rome; and that, instead of having been improved and rendered still more efficient, by the skill and experience of the masters through whom they have been transmitted to us, letters should so have lost their original power in the faithful expression of sounds, that, though we may have become fully acquainted with them, and all the rules which have been established in relation to their use, we may still be unable to write a word or name with any certainty of its being written correctly. A perfect familiarity with the pronunciation of the word is not a sufficient guide to a correct writing of it. Yet this is the lamentable condition to which written language has been reduced; our own suffering more, perhaps, than any other.

Sheridan remarks upon this subject—"Such, indeed, is the state of our written language, that the darkest hieroglyphics,

or most difficult cyphers, which the art of man has hitherto invented, were not better calculated to conceal the sentiments of those who used them from all who had not the key, than the state of our spelling is to conceal the true pronunciation of words." Let any person who may regard this as an exaggerated assertion, attempt to write a name he has never seen, however familiar he may be with it as spoken, and in his own embarrassment he will find this position corroborated. Or let him attempt to read a name with which he is unacquainted the first time it is presented to his eye, and he will be under the necessity of seeking assistance, in determining its pronunciation, of some one already familiar with it. The name, *Brougham*, will serve for an experiment. Now, if my readers are able to obtain the pronunciation of this name from the manner in which it is written, and even with all the light which can be derived from grammars and dictionaries, they may dissent from these views. A person not being acquainted with its pronunciation, would of course refer to well known words of similar forms, for the purpose of obtaining a key to it by analogy. The word *brought*, supported by *sought*, *thought*, *ought*, indicates that the first portion of the name should be pronounced BRAW-; *bough* and *plough* favor the pronunciation, Brow-; *rough*, *tough*, and *enough*, render it BRUFF-; *through*, by analogy, produces Broo-; *Gough*, *cough*, and *trough*, seem to require BROFF-; *shough* furnishes some evidence of its being BROCK-. Analogies are certainly not harmonious on this point. Then take up the latter part of the word (*ham*); *Haman* conflicts with *hammer*; *g*, in *Ghent* and *ghost*, requires the *h* to be silent, thus determining the final part of the name to be -GAM; another authority, *though*, silences them (*gh*) both, and pronounces the name BROAM.

Most seriously, I would ask, what hope could there be, of ever arriving at the true pronunciation of this name, amid such confusion? The truth is, the name is not written or represented, at all; it is only a mass of letters thrown together, which, taken as a whole, is the representative of the individual, the name of whom can only be learned by verbal communica-

tion. But why should we not be possessed of the means of conveying the name of a person or thing through the medium of writing and printing? Have we not devoted years at school in learning the use of letters? and have they not been invented for the very purpose of furnishing intelligible representatives of the sounds of words, so that they may be transmitted beyond the limits of the voice? Then why all this confusion and embarrassment?

We shall find an answer to this important inquiry, by briefly noticing the origin and progress of the ENGLISH LANGUAGE. By this course, we may not only present in a clear light, those defects and incongruities which have been a burden of complaint among English writers for the past three hundred years, but shall give an acceptable explanation of their principal causes; and in view of the great design of writing, and in the belief that, "what has been may be," offer the best possible means of attaining its glorious ends.

THE ENGLISH LANGUAGE.

We have seen that language is of gradual formation. Communities, like individuals, imitate; are actuated by the spirit of emulation. Each new attainment enlarges the capacity of appreciation and forming correct estimates. Consequently, motives are increased, and mankind are urged on, in obedience to their high destiny—eternal progression. Nations now in the enjoyment of knowledge and Christianity, have arisen from the lowest grade of ignorance and barbarism. Those still shrouded in darkness and superstition, might read, in the history of their more favored neighbors, bright promise of their own future elevation and refinement.

When the Romans invaded Britain, about the commencement

of the Christian era, the inhabitants were speaking a dialect of the ancient Gallic. A subdued people are not eager to adopt the habits of triumphing foes. Yet, the Britons, being necessarily brought in contact with the language of their conquerors, must have been favorably impressed with its superiority. Inscriptions by the Romans, on coins and monuments, rendered them somewhat familiar with letters. The Romans introduced and encouraged arts and science to some extent; but unfortunately, in those days, reformation of society made but slow progress.

About five hundred years later, the Romans having abandoned the country, it fell a prey to marauding German tribes. The Anglo-Saxons acquired a permanent footing, and maintained the supremacy for several centuries. The writing which prevailed during this time, consisted of the Anglo-Saxon and the Latin under the auspices of the clergy.

THE SAXON ALPHABET.

Aa, Bb, Cc, Dd, Ee, Ff, Gg, Hh, Ii, Ll, Mm, Nn,
Oo, Pp, Rr, Ss, Tt, Vv, Xx, Dþ(ð), Ðð(ð).

These letters are mostly Roman, and were probably adopted by the Saxons subsequent to their obtaining possession of Britain; though some have supposed that they were derived from the Irish.

Inscriptions on Ancient Coins.

A few fac-similes of inscriptions on coins of some of the Anglo-Saxon kings are here presented, as an illustration of their use of letters, in the several periods noted. In these examples some disparity will be observed, not only in the forms, but also in the positions of the letters; and, it may be remarked, these discrepancies are not peculiar to inscriptions, but are frequent in ancient manuscripts. EƆSBERHT, (*Egbert*), Egbert, king of Kent, in the year 664. EÐELYYEARD, *Æthelweard*. CƆLVVLƆ, Ciolwolf, king of Mercia, 819. EADVƆLD, Eadwald, king of Mercia. BERHTYYLF, Bertwolf. The letters v and y, which appear in these specimens

to have been a vowel like *u*, was subject to a law similar to that which changes the power of the Greek γ (*g*), in certain situations, to that of *n* or *ng*; as, in the word $\alphaγγελος$, *aggelos*, (angel,) the first *g* becomes *ng*, producing in effect *ang-gelos*. Thus the *v*, occupying the first place in the syllable *vulf*, assumes a consonant power, which has latterly been represented by double *v* (*vv*), or, which is the same thing, *double-you* (*w*). BEOMVVLF, Beornwulf, of Mercia, 821. EECBEORHT, Egbert, 832. CEOLNOÐ—DOROVERNIX, Ceolnoth, Archbishop of Dorobernia, (or Canterbury.) EADLAR, king of England, 954. EADPIRD, Edward the Confessor, 1042.

The following is a specimen of the Saxon language, written in the eighth century:

THE LORD'S PRAYER.

Vren Fader ðic arð in ðeoƿnar ric gehalgud
 ðin noma, to cýmeþ ðin ric ric ðin willa ruc is
 in ðeoƿnar and in Eorþo. Vren hlaf ofer ƿiƿde
 gel ƿr to dæg, and fongef ƿr ƿilvða ƿna ruc
 ƿe fongefan ƿcldbꝰum ƿnum, and no inleað ƿriþ
 in cýrtnung. Al gefriꝰ upich ƿrom ifle.

The Norman conquest, 1066, opened a new era in the literature, as well as the civil institutions, of England. The Norman French became a competitor with the two previously existing languages. Thus, we perceive, within the bounds of a small territory, the existence at the same period of three different languages. These distinctions were not marked by geographical divisions; but rather by the various interests of society; Latin being employed in the ecclesiastical department, Saxon in recording legal documents, and Norman French seems to have been the vehicle of romance.

What was the language of the PEOPLE, during all this time? they have left no trace by which we may become acquainted with their tongue; they could speak, but could not write.

At length, the speech of the common people, which had long been held in such low esteem that the great and learned could not condescend to its use, was clothed with letters; and we find that when the vulgar tongue began to be reduced to writing, which was about two centuries after the Norman conquest, it did not correspond with either of those previously written; but introduced another and most successful rival of those languages, which, by gradual and reciprocal assimilation, it has taken up to a great extent and preserved. It now triumphs in the name of THE ENGLISH LANGUAGE.

The few examples of writing, of this period, which have been preserved, bear a remarkable resemblance to the Saxon tongue, which may be regarded as the basis of our own, and as being the connecting link between it and the kindred dialects of the northern countries of Europe. The following song is a specimen of our language in its infancy, and is said to be the oldest English composition extant. It was written in the early part of the thirteenth century.

SONG OF THE CUCKOO.

" Sumer is i-cumen in,	Summer is coming in,
Lhude sing cucu ;	Loud sing cuckoo ;
Groweth sed, and bloweth med,	Groweth seed, and bloweth meed,
And springeth the vyde nu.	And springeth the wood now.
Sing cucu.	Sing cuckoo !
Awe bleateth after lomb,	Ewe bleateth after lamb;
Lhouth after calve ou ;	Loweth after calf cow ;
Bulluc starteth,	Bullock starteth,
Bucks verteth ;	Buck verteth ;
Murie sing cucu,	Merry sing cuckoo,
Cucu, cucu.	Cuckoo, cuckoo.
Wel singes thu snow ;	Well singest thou, cuckoo ;
Ne awik thou nauer au."	Cease thou never, now !

The existence of their own language in a written form, was the greatest inducement to an acquaintance with letters, which could have been presented to the people of England. But how could letters be applied to the English tongue, with any degree of harmony and precision, by Latin, French, and German, librarii, destitute as they were of vocabularies, and with only an imperfect practical acquaintance with the language?

One writer having a better knowledge of it than another, necessarily created diversities in the manner of spelling words; and their various productions became so many different authorities in writing and pronunciation among the people, who were gradually becoming interested in the subject of education.

Latin scholars increased the common stock of words, by introducing many Latin phrases; the French added some delicate *morceaux* from their tongue; and the various German dialects occasionally contributed their mites. Much of the Saxon had been taken up and preserved by popular use. All these, and many other ingredients, entering into the constitution of the English language, had a great influence in deranging its orthography, at the same time that they rendered it more copious and enlarged its sphere of usefulness.

From the writings of Richard Rolle, in the middle of the fourteenth century, a passage is selected, in further illustration of the mutations of the language. It is from his Twelve Prophets of Affliction:

"And conside, as the more precieuse metalle is more ductible and obeynge to the strokes of the goldsmyth; so the more preaiouse and make herte is more paciente in tribulacion. And allethogh the sharp stroke of tribulacion turmenteth the, yet comforte the; for the goldsmyth, Alle-mychty God, hold-eth the hammyr of tribulacion in his hond, and knoweth ful welle what thou maiste suffir, and measurith hys smytynge after thi frele nature."

The following selection is from a translation of Higden's Polychronicon, toward the close of the fourteenth century, which, while it furnishes us with examples of the changes transpiring in the orthography of the language, affords some interesting hints upon the cause of these fluctuations.

"Englischmen, though they had from the beginnyng thre maner speche, southren, northren, and myddell speche in the myddell of the lond, as thei come of the thre maner peple of Germania: notheles, by commixtion, and medlynge, first with Danes, and afterward with Normans, in many the contray language is appaised. This appaisynge of the birthe tonge is be-

cause of twey thinges: oon is, for children in scole agens the usage and maner of alle other nationns beth compellid for to leve her owne langage, and for to constrewe her lessons and her thinges a Frensche, and haveth siththe that the Normans came first in to Englund. Also gentil mens children beth ytaught for to speke Frensche, from the time that thei beth rokked in her cradel, and kunneth speke and play with a childes brooche. And uplondische men woll likne hem selfe to gentilmen, and fondith with grete bysnesse for to speke Frensche for to be the more ytold of. Hit seemeth a grete wonder, how Englisch that is the birthe tonge of Englischmen, and her owne langage and tonges, is so dyverse of soun in this oon Ilonde."

The style of orthography exhibited in these brief extracts strikes the eye at once, as being grossly incorrect; our notions of propriety, on this point, are offended. I cannot refrain from bringing to view, in this connection, the laws by which existing prejudices have been cultivated, and at the same time arraigning those words which appear in such unbecoming attire, before the proper tribunal, to answer for their several infractions of the law. Doctor Johnson, who enjoys the credit of having settled English orthography upon its proper basis, by his discreet legislation, shall be the Presiding Judge, assisted by Mr. Walker, who justly occupies a high place in the public estimation.

The first charge upon which the culprits are to be examined, is, a non-observance of the rules of *etymology*; that is, they do not in their written forms furnish a proper index and conformity to their originals.

Speche proves itself to have been derived from the Saxon *spece* (*spece*), and claims that established usage sanctions the change of *c* to *ch*, and cites the decisions of the Doctors themselves, in similar cases, as in *rich*, from *pic*, *chest*, from *ceþt*, and a multitude of like examples. The Judges find no sufficient grounds for action, as *speche* appears to be a more faithful representative of the original than *speech*. The prisoner is acquitted of this charge, with the following mild admoni-

tion by Mr. Walker: "When an orthography and pronunciation have obtained for a long time, though by a false title, it is perhaps better to leave them in quiet possession, than to disturb the language by an ancient, though perhaps better claim."

Upon individual examination, it appears that *contray* was derived from the French *contrée* (country), and more correctly marks its original sound than the modern word; *language* comes from the French without the least change of form; *peple* does not clearly establish its derivation either from the French (*peuple*) or Latin (*populus*), and it is held by the Judges, that a due regard to both of these tributaries to our language requires *e* and *o* in the first syllable of *people*; *appaised* is next examined and claims, in justification of its orthography, to have come from the French *appaier* (to appease); *tonge*, from the Saxon *zong*; *rokked*, from *rokker*, (Danish); *tiwey* (two), Saxon *zpy*; *cradel*, Saxon *cradel*; *gentil* (gentle), French *gentil*, Latin *gentilis*; *grete*, (formerly pronounced *greet*), from the Saxon *zpeaz*; *ilond*, Saxon *ealonð*. Thus, they all appear to be very nearly like their originals, and were there no other charges to be made against them, they might be certain of an honorable acquittal.

To the second accusation—a violation of the polite usages of modern society—they all plead guilty. His Honor, though not inclined to undue severity, considers it necessary to make examples as a "terrou to innovators," and sentences them to perpetual banishment.

The next charge to be brought against these unfortunates is, breach of trust—or a want of fidelity in representing the *pronunciation*. Questions of law are raised; and it becomes necessary, before proceeding with the trial, to determine what is required of orthography in regard to expressing the sounds of words. Walker reads an opinion on the subject: "Till the orthography is fixed, it will not be easy to settle its pronunciation." "The first principle of orthography is, that, if possible, the letters should of themselves point out the sound of the word, without the necessity of recurring to etymology."

Dr. Johnson briefly expresses his views on the point thus: "In orthography I have supposed orthœpy, or a *just utterance of words*, to be included; orthography being only the art of expressing certain sounds by proper characters." Mr. Walker apprehends that these principles, without proper restrictions, would exert a deleterious influence upon the language, and appears to be well aware that his own practice has not been governed by these wholesome laws. He points out many cases of injudicious conforming of orthography to pronunciation, and observes in relation to the word *sceptick*, "Dr. Johnson has not only given his approbation to the sound of *k*, but has, contrary to general practice, spelt the word *skeptick*. It may be observed, perhaps, in this, as on other occasions, of that truly great man, that he is but seldom wrong; but when he is so, that he is generally wrong to absurdity. What a monster does this word *skeptick* appear to an eye the least classical or correct! And if this alteration be right, why should we hesitate to write and pronounce *scene*, *sceptre*, and *Lacedæmon*, *skene*, *skeptre*, and *Lakedæmon*, as there is the same reason for *k* in all? It is not, however, my intention to cross the general current of polite and classical pronunciation, which I know is that of sounding the *c* like *k*; my objection is only to writing it with the *k*; and in this I think I am supported by the best authorities since the publication of Johnson's Dictionary." It is unpardonable in Mr. Walker, to say that "there is the same reason for *k* in all" those words; for the sounds in the words *sceptick* and *sceptre* are entirely different; and, though the Greek *σκεπτικός* (*skeptikos*) and *σκηπτρον* (*skeptron*) are written with *k*, Johnson appears to have been governed by the pronunciation in spelling one with *k* and the other with *c*, and in perfect accordance with a sentiment of Mr. Walker expressed on another occasion: "Altering the *sound* of a word without altering the *spelling* is forming an unwritten language." Mr. Walker continues his remarks, not unfrequently contradictory to himself as well as conflicting with the opinions of others, and finally, on the word *virtuals*, he says, "It appeared to Swift so contrary to the real sound, that in some of his manu-

script remarks which I have seen, he spells the word *vittles*. This compliance with sound, however, is full of mischief to language, and ought not to be indulged."

Thus the Judges are unable to lay down the law in any form to which they can harmoniously adhere; therefore it is deemed advisable to adjourn the trial till such time as the Doctors shall be able to agree.

The Art of Printing.

The introduction of printing into England, by William Caxton in 1474, gave a powerful impulse to social reform and intellectual improvement. From this point we may mark the progress of English literature with more precision: the press chronicles its own history. Printing was at first executed in a Gothic character, in imitation of manuscript, similar to that now known as *Black Letter*, or *Old English*.

The following passage exhibits the style of Caxton's orthography:

"Fle chyding; be waar, and doo aweye the occasion of stryf, and lyve alleweye in peace. Lete no thyng passe thy lippys that may defoule the eeris of the herers. Take hede what thou spekyng, and what thou spekyng not; and both in spekyng and not spekyng be right well waar; for thou mayest not call ayene that thou hast seyde. Shut fro thy tunge the synne of backbytyng. When thou blamest another, thynke on thyn ounne sinne, and loke not on other mennys. For thou shalt never backbite, yf thou wylt beholde thyself."

At this period, the most learned writers were as much at a loss in the use of the letters *i* and *y*, which were used indiscriminately in the same words, as in *sinne* and *synne* in the above paragraph, as the educated are at the present day, in determining whether they shall write *s* or *z* in such words as *sympathize*, *enterprise*, *eulogize*, *recognise*, *civilize*, and *analyze*. Dictionaries may be consulted, it is true, every time they have occasion to write one of those words; but then, as authorities differ in their spelling, practice governed by such authorities

must also be unstable. But very few persons are possessed of a memory sufficient to enable them to remain a great length of time correct spellers.

The great facilities afforded by the art of printing induced benevolent minds to the production and dissemination of educational works, among which those devoted to the cultivation of the language properly occupied a conspicuous place.

The following extracts from "*The Arte of Rhetorique, for the use of all suche as are studious of Eloquence, sette forth in Englishe, by Thomas Wilson, 1553,*" afford a specimen of English orthography at that time: "When we have learned usuall and accustomable wordes to sette forth our meanyng, we ought to joyne them together in apte order, that the eare maie delite in hearyng the harmonie. I knowe some Englishemen, that in this point have suche a gift in the Englishe as fewe in Latin have the like; and therefore delite the Wise and Learned so muche with their pleasaunte composition, that many rejoyce when thei maie hear suche, and thinke muche learnyng is gotte when thei maie talke with them."

This author was not inclined to favor innovation; but was as much opposed to the introduction of foreign words, as some modern teachers are to having them written with legible characters. In relation to an extravagant disposition to Latinize the English, he says:

"Some seke so farre for outlandishe Englishe, that thei forget altogether their mother's language; and I dare sweare this—if some of their mothers were alive, thei were not able to tel what thei saie; and yet these fine Englishe clerks wil saie thei speake in their mother tongue, if a man should charge them for counterfeityng the kinges Englishe. He that cometh lately out of Fraunce wil talke Frenche Englishe, and never blushe at the matter. Another choppes in with Englishe Italianated, and applieth the Latin phrase to our Englishe speaking."

For these encroachments upon the "mother tongue," from which it has almost lost its identity, compensation has been made by the learned languages, in allowing their words to

be reduced to English use and analogy. By the anglicizing of foreign words, the sphere of the language has been greatly enlarged.

The following extracts are presented to exhibit in contrast the orthography of the different periods noted :

From WICKLIFFE's Translation of the New Testament, 1380.

THE MAGNIFICAT.

" And Marye seyde, My soul magnifieth the Lord.
And my spiryt hath gladid in God myn helthe.
For he hath behulden the mekenesse of his handmayden : for lo for this
alle generatiouns schullen seye that I am blessid.
For he that is mighti hath don to me grete thingis, and his name is holy.
And his mercy is fro kyndrede into kyndredis to men that dreden him.
He hath made myght in his arm, he scatteride proude men with the
thoughts of his herte.
He sette down myghty men fro seete, and enhaunsid meke men. He hath
fulfillid hungry men with goodis, and he has left riche men voide.
He heuynghe mynde of his mercy took up Israel his child.
As he hath spokun to oure fadris, to Abraham, and to his seed into
worlds."

From TYNEDALE's Translation, 1525.

" And Mary sayde, My soule magnifieth the Lorde, and my sprete re-
ioyseth in God my Savioure.
For he hath loked on the povre degre off his honde mayden. Beholde
nowe from hens forthe shall all generacions call me blessed.
For he that is myghty hath done to me greate thinges, and blessed ys his
name :
And hys mercy is always on them that feare him thorow oute all genera-
cions.
He hath shewed strengthe with his arme ; he hath scattered them that
are proude in the ymaginacion of their hertes.
He hath putt doune the myghty from their seates, and hath exalted them
of lowe degre.
He hath filled the hongry with goode thinges, and hath sent away the
ryche empty.
He hath remembred mercy, and hath holpen his servant Israel.
Even as he promised to oure fathers, Abraham, and to his seed for ever."

From BESA's New Testament, "Englished by L. Thomson," 1601.

" Then Marie said, My soule magnifieth the Lord.
And my spirit reioyceth in God my Saviour.
For hee hath looked on the poore degree of his seruant : for beholde, from
hencefoorth shall all ages call me blessed,
Because he that is mighty hath done for me great things, and holy is his
name.
And his mercy is from generation to generation on them that feare him.

He hath shewed strength with his arme : he hath scattered the proud in the imagination of their hearts.

Hee hath put downe the mightie from their seats, and exalted them of low degree.

He hath filled the hungrie with good things, and sent away the rich empty.

He hath vpholden Israel his seruant to be mindfull of his mercy,

(As hee hath spoken to oure fathers, to wit, to Abraham and his seed) for ever."

INCOMPETENCY OF THE ROMAN ALPHABET.

We perceive in the various devices resorted to by the earliest writers and printers of the English language, the difficulties they had to encounter. They were restricted to the use of *twenty-six letters* in the representation of *FORTY SOUNDS*. Had letters and types been invented and adapted to their own language by Englishmen, this contingency could not possibly have existed. It would be as absurd to suppose that any man would have contemplated the marking of forty-elementary sounds by twenty-six characters, as that he should attempt to clothe forty persons with twenty-six coats. The fact was, these letters were of foreign production, and therefore did not necessarily supply present wants. Saxon words embraced sounds which they could not correctly represent; as, for instance, *ðin*, the first sound of which not being known to the Latin language, had not been provided with a letter by the Roman alphabet. This difficulty was partially obviated by combining *t* and *h* in its representation; and hence the English orthography of *thy* and *thine*. The Saxon *ðeað* becomes *death*; and from Saxon *eopð* comes English *earth*. Another sound, differing from the first by being merely a breath with the same articulation of the tongue and teeth, occurs in the words *thin* and *through*, which, being somewhat similar, were represented by the same combination of *th*. Words from the Greek fared no better in this respect: they were also compelled to make the best of such entertainment as the poverty of our language could afford. In *thesis* (Greek *θεσις*) *th* is the only provision made for *θ*, as in *synthesis*, *parenthesis*; and *θεος*, (*theos*), as in *theocracy*, *theology*. Having adopted this method

in marking these sounds, a great deficiency, certainly, was supplied; but the manner in which it was effected occasioned another evil: these sounds both being represented by *th*, were confounded one with the other. To obviate, or at least to lessen this inconvenience, the letter *e* has been affixed to final *th*, when it expressed the hard sound, as in *breathe*, to distinguish it from *breath*. This rule, however, has been frequently disregarded, as in *smooth*, where *th* has the hard sound, though not designated by the supplementary *e*; and in some cases the order appears to be reversed, as in *with*, (preposition, *th* hard,) and *with*e, (a twig, *th* soft.) Marking distinctions between different sounds by the use of letters in a supernumerary capacity has imposed a heavy burden upon learners of the language, whether native children or adult foreigners; and yet without accomplishing its desired object; for they still remain *unmarked*, as in *thither*, *method*, *mother*, *ether*, *either*, *author*, *other*. Not only is it impossible to determine, by any rule of reading, which of its two powers *th* represents, in its various situations, but it is sometimes uncertain whether it stands as a compound representative, or is resolved into its simple characters marking the sounds *t* and *h*, as in *lighthouse*, *shorthand*. Its use in the word *eighth* is still more anomalous, it being required to express not only its sound in *thin*, but that of *t* also.

That sound which begins the word *show* was accommodated with *s* and *h*; and, though not subject to so much confusion as some others, yet in some cases, proper names especially, these letters are unintelligible to the reader, as in *Wishart*. Learners of the language are much embarrassed by the appearance of this combination of letters in such words as *hogshead*, *woodshed*, which present to the eye no distinction between the different sounds of *sh*.

Another sound not provided for by the Roman alphabet, is that which terminates the word *each*; and, in the emergency, *c* and *h* were combined for its representative. The appropriation of these letters for the purpose would have occasioned no serious difficulty, had they not have been perverted to other uses, as appears in many words derived from the Greek, where

the place of *χ* is supplied by *ch*, as in *Christ*, from *Χριστός*; *chaos*, *χῆος*; *skoler*, *σχολή*. The sound of *χ* was originally an articulated aspirate like English *ch* in *such*, or as nearly as the English tongue will conform to it, it being more guttural. but by this arrangement it has been reduced to the sound of *k*. It would have been much better to have conformed to the Greek pronunciation, which might have been done by the use of *c* instead of the digraph *ch*; and this would have harmonized with most of the words derived from the Saxon which embrace the sound in question, as they are pronounced; as, *church*, from Saxon *cype*; (from the same origin, through the Scotch, we have the word *kirk*.) The mode which has been adopted for representing the *χ*, and subverting its legitimate power, appears still more absurd, when we consider that the sound it now has is that which properly belongs to another Greek letter, *κ* (*k*), and consequently clashes with it. Instead of allowing *k* to stand for itself, in this case, the letter *c* has been substituted, as in *canon* (*κανον*). Thus two wrong ways are chosen in preference to one right one. By a ridiculous rule, which has become venerable from its antiquity, in certain situations the sound of *k* has given place to the hissing *s*, that is, before *e*, *i*, and *y*; as, for instance, *centre*, *κεντρον*; *diocese*, *διοικησις*; *cycle*, *κυκλος*.

The following words show the different sounds which the compound *ch* is required to represent, and the consequent difficulties which are thrown in the way of learning to pronounce correctly:

<i>Ch</i> , in <i>choice</i> , sounds as <i>ch</i> .				<i>Ch</i> , in <i>ache</i> , sounds as <i>k</i> .			
"	<i>choir</i> ,	"	<i>q</i> .	"	<i>chart</i> ,	"	<i>ch</i> .
"	<i>chorus</i> ,	"	<i>k</i> .	"	<i>chicane</i> ,	"	<i>sh</i> .
"	<i>ostrich</i> ,	"	<i>j</i> .	"	<i>arch</i> ,	"	<i>ch</i> .
"	<i>scheme</i> ,	"	<i>k</i> .	"	<i>archangel</i> ,	"	<i>k</i> .
"	<i>schism</i> ,	(silent).		"	<i>archenemy</i> ,	"	<i>ch</i> .
"	<i>drachm</i> ,	(silent).		"	<i>archives</i> ,	"	<i>k</i> .
"	<i>drachma</i>	"	<i>k</i> .	"	<i>chives</i> ,	"	<i>ch</i> .
"	<i>chamois</i> ,	"	<i>sh</i> .	"	<i>chimera</i> ,	"	<i>k</i> .
"	<i>champion</i> ,	"	<i>ch</i> .	"	<i>chime</i> ,	"	<i>ch</i> .

The combination of *ng* for the nasal sound heard in *sing*, which became necessary from the inadequacy of the Roman alphabet, appears in an unfavorable light when regarded in connection with the other sounds which it is also required to represent; as in *rang*, *ranger*, *anger*, *angel*, *stranger*, *strangle*. In these, and a thousand other examples which might be offered, we perceive that true science has been trampled under foot, and the mind is compelled, in opposition to the plainest principle in nature, to learn that *similar* causes may produce *dissimilar* effects; and thus to become habituated to a pernicious mode of applying principles. Writing is a portraiture of speech: this composition of letters (*inger*) constitutes a representative of a portion of its elements, and is presented to the eye in order to induce in the mind a *perception of sounds* without the aid of the natural organs of hearing. Now look at these letters preceded by *s* (*singer*); what sound do they express? Then suppose the place of *s* should be occupied by some other letter—would it not be reasonable to expect the remainder of the word to continue a faithful representative of its own sound? But, no! if *f* be prefixed to the word, by some mysterious influence the sound of *g* will be involved in the last syllable in addition to that expressed by *ng*; thus, *finger* (fing-ger); then *g* taking the place of *f* effects another change, thus, *ginger* (jinjer).

Some of the double letters which have been used as simple elements cannot be excused on the ground of the incompetency of the existing alphabet; for instance, *ph*, which stands in common with *f* for the same sound, has been adopted for the Greek ϕ , in all words from that language, as in *philosophy*, *euphony*, *phonography*; while the sound might have been more properly represented by *f*, and the letter just as well. In *phial* *ph* has the sound of *v*; in *shepherd*, *p*; in *uphold*, *p* and *h*.

The digraph *ph* appears to be destined to lose its place gradually, even though an entire reform of writing should not be effected. It has already fallen out of *apophthegm*: first, the sound was lost, from the abbreviating tendency of every language which is not protected by a scientific system of orthog-

raphy; then the spelling has followed the condition of the spoken word, leaving it in this form—*apothegm*; the *g* might also be spared.

The combination of *gh* was originally made to represent a sound which was not otherwise provided for, but one which has long since become unknown to the English tongue, and consequently its representative is now entirely superfluous. Its only use at the present day is, to give bulk and impregnability to numerous obstacles which lie in the way of ambitious little children who are eagerly pressing on in the too rugged path of science, panting for wisdom, and boldly encountering difficulties which would entirely baffle older heads. What contrivance could be better calculated to effect this pernicious object, than the use which has been made of *gh*, and other letters of the same utility, which so beautifully blend together in multiplying barriers to the proper development of the juvenile mind? Look, for a moment, at those letters in *burgh*, *right*, *wrought*, *bough*, *tough*, *cough*, *though*, *borough*, *sleigh*, *sleight*, *weigh*, *naught*, *draught*, *drought*, *nought*, *Raleigh*.

In no two of the following words does *gh* sound alike: *laugh* (f), *high* (silent), *hiccough* (p), *shough* (k), *ghost* (g), *leghorn* (g and h).

When a child has learned that 5 and 5 are 10; or when he has learned that the earth is a round body continually turning on its axis, he has obtained possession of some truth, acquired a knowledge of some element of universal science, which will ever continue to be useful, and which may never be negated by the discovery of other truths. But when he has learned that the digraph *gh* expresses the sound of *f*, has he acquired a knowledge upon which he can rest—a truth which will ever remain true? No! He must impress upon his memory that which must immediately be eradicated—he must alternately learn and unlearn. No sooner has he become familiar with the pronunciation of *laughter*, than he is compelled to pronounce the same association of letters *lawter*, merely because an *s* appears before it; thus, *slaughter*. This is wrong; it imposes upon youth a rewardless task!

Most of the words in which we find this ridiculous compound are from the Saxon; as, *light* (leohz), *might* (mighz), *laugh* (hlahan), *nigh* (nyh), *ought* (aphiz), *rough* (hpuhze).

A few examples only will be adduced to show the diversified uses of the five letters for the sixteen English vowel sounds. The language could not be written with the Roman letters without the occurrence of some irregularities; yet the greater number which we now find to exist are wholly unnecessary. Though the vowel sound in *pain* might have required the compound mark *ai*, it could not have been necessary to form other combinations to express the same sound, as *ei* in *vein*, *ay* in *may*, *ey* in *prey*, *eigh* in *weigh*, *aigh* in *straight*, *ao* in *gaol*, *aye*, *au* in *gauge*, *ea* in *break*, *aa* in *haak*. The sound of *u* in *pure* has different forms in *beauty*, *few*, *feod*, *lieu*, *view*, *rheum*, *rue*, and *fruit*. It is the same with all the vowels: they have been represented in many different ways.

These incongruities have been multiplied by giving to such combinations more than one power; thus, *ea* has one sound in *great*, another in *feat*, another in *death*, and another in *heart*. Different sounds are represented by *ou* in *pour*, *your*, *sour*, *courage*; *oo* in *door*, *poor*, *blood*, *good*; *oa* in *road*, *broad*; *ie* in *sieve*, *fiend*, *friend*, *lie*, *diet*. Letters in very similar situations mark different sounds, as *o* in *comb*, *bomb*, *tomb*; *work*, *fork*, *pork*; *roll*, *doll*; *love*, *rove*, *prove*; *worth*, *nóth*, *forth*; *lord*, *ford*, *word*.

One of the most embarrassing features of English orthography, is the use of the letter *s* for the two sounds *s* and *z*. The words are so numerous in which it occurs, and its relative situation in its two capacities so similar, that it is utterly impossible for common readers to learn where to pronounce one or the other. According to Walker, *s* has the sound of *z*, in *dismal*, *disgrace*, *disband*, *disjoin*, *disrank*, *dislodge*, *dismay*, and the first in *dismiss*; in *design* it has the sound of *s*; in *resign*, *z*; *preside*, *z*; *reside*, *s*. Walker remarks upon this subject—“ Thus we see, after pursuing this letter through all its combinations, how difficult it often is to decide by analogy when we are to pronounce it sharp and hissing, and when flat like *z*.

In many cases it is of no great importance; and in others it is the distinguishing mark of a vulgar or a polite pronunciation."

The limits of the present work will not admit of a particular examination of every instance of irregular orthography and pronunciation. Rules have been given by grammarians to enable the learner to acquire the proper sounds of letters; but we find that the exceptions are so numerous as to involve the whole in confusion. One rule is, to sound *g* before *e*, *i*, and *y*, like *j*; an exception occurs in *gear*, where *g* is hard; but *ea* following *g* cannot always give it the hard sound, for in *congeal* it is changed again to *j*. In *geese* it is hard, but not from being followed by double *e*, for it sounds as *j* in *apogee*. Of what utility is the rule in the following words? *gear*, *gibe*, *gilt*, *give*, *gimlet*. Well might Sheridan call English orthœpy a *labyrinth*, depending as it does upon such orthography!

The more successful the lovers of popular education become, in impressing upon the public mind the necessity of correct pronunciation, and the desirableness of graceful elocution, the more readily will the removal of such obstacles be undertaken, and the great reform be urged forward.

It is not my design to create an impression that the diversified methods which have been exhibited of marking the same sounds were ever adopted with reference to the sounds which they *now express*. This would not be true; for the pronunciation in most of these cases has departed from early usage. Yet, having arisen from various sources, and having been introduced in the infancy of the language, by the undisciplined practice of different authors, they have been seized upon by lexicographers, and, as far as their authority goes, have been shielded against innovation or improvement. It is their province to teach what *is* the mode of writing, rather than what it *should be*.

IMPROVEMENT OF THE ALPHABET.

Not only does a thorough examination of the subject convince us of the incompetency of the Roman alphabet, but we find that authors of dictionaries and grammars, almost without

exception, have taken occasion to inform us that it is incomplete; that, "*to be perfect, it should have as many letters as there are elementary sounds in the spoken language.*"

Even in its present imperfect state, the benefits which writing has conferred upon mankind are inestimable. Is it to be wondered at, that in some respects it is yet incomplete and defective? Most surely not! Neither is this most useful of all arts to be singled out from other inventions of man, and be deprived of the benefits of scientific culture and improvement. When it is found that, by the remodelling of machinery, the speed of steamboats and railroads may be increased, the improvements are immediately made, and the community is soon found in possession of increased facilities for intercommunication. Intellectual intercourse is not a matter so trivial, that the time which may be saved, by a thorough and scientific reform of an imperfect mode of writing, and other advantages which may be secured, are to be disregarded. When it shall be clearly seen, that, by relieving children from the necessity of delving among such incongruities and absurdities as have been pointed out, they may learn to read in as many *months* as they now require *years*, men cannot but esteem the proposed reform as embracing in its aim a most worthy object; though they may for a while regard it as unattainable; for, as Lord Bacon observes, "before a thing is effected we think it impossible; and when it is done, we wonder it was not done before."

Dr. Johnson, in reviewing the many efforts which had been made previous to his time toward establishing a competent system of orthography, admits that "such would be the orthography of a new language to be formed upon PRINCIPLES OF SCIENCE." But he imagines that now there is an accumulation of evils of such magnitude as to preclude even the hope of deliverance; and would teach us that temporary failures of individuals who labor to promote a good cause are to be heeded as admonitions to desist from further efforts. What great enterprise would ever have triumphed under the guidance of such counsel? Better leave us for ever ignorant of the misery of

our condition than to hold up a light which only discovers its hopelessness.

Man has ever been too prone to cherish as canonical, those measures which have only been adopted in toleration of evils considered at the time irremediable, from the want of proper facilities, to regard as disorganizing and treasonable all efforts of improvement, and to oppose every step toward the substitution of means which were always known to be requisite. We live in an age, however, in which men are becoming more inclined to think and to act from their own convictions of right.

An entire reform of the mode of writing our language may as well be accomplished at once, as to make successively a few changes of minor importance. The same amount of argument that will convince the doctors of letters of the propriety of expressing the sounds of *f* and *l* by their own single characters (*fl*), instead of the compound (*ff*), and of using the single letters (*fi*), instead of the compound (*ffi*), will, by aiming at the development of correct principles, which embrace the whole of these points, insure success to a most magnanimous enterprise. Such improvements have frequently been made; and but a few years have elapsed since the letter *s* was printed from this type (*f*). It was suggested that the close resemblance which it bore to *f*, was a serious detriment to perspicuity, and that it should uniformly be expressed by its present type (*s*). Of course this, like all other proposed improvements, received the standing rebuke against innovations; yet it has triumphed, and no one will now entertain for a moment the thought of reviving the use of the obsolete *f*, which has thus been supplanted by the present *s*. Its connection with other letters was effected in the following manner:

si, fi, ssi, ffi, sh, fh, sl, fl, ssl, ffl.

The compounds formed with *f*, must also be discarded, and the more rational method be adopted of using these letters singly.

PRACTICAL EXPOSITION OF PHONOGRAPHY.

LESSON FIRST.

THE only remedy for the evils existing in the present mode of writing, a few of which have been pointed out in the Introductory Lecture, is to be found in the science of PHONOGRAPHY, by which words are written according to their pronunciation. Each elementary sound is provided with a representative which is its own interpreter; and neither encroaches upon the prerogatives of others, nor suffers any intrusion upon its own.

The great principle upon which Phonography is based, is, *a mark for every sound, and every sound expressed by its own mark.*

As indicated by the Greek words of which this term is a compound, (*φωνη*, sound, and *γραφη*, writing,) it embraces both the science of phonics and of letters.

It becomes necessary to make an appropriation of characters as representatives of the elements of speech, before entering upon a philosophical examination of the voice, in order to treat of that part of the subject with more ease which naturally claims the precedence. We cannot write about sounds, without signs by which to represent them. Dr. Franklin, in correspondence with Noah Webster, having occasion to treat

of elementary sounds, was compelled to throw down his pen in despair, and wait for a personal interview; and only because the present mode of writing did not afford him the means of communication in this department of science.

Forms of the Characters.

The Roman letters furnish the best models of form, not only of alphabets already in use, but of any that can be devised. Their legibility cannot be excelled. It is desirable, therefore, in adding to their number, to obtain family resemblances, as far as may be consistent with individual distinctness and general legibility; and in correcting the imperfections of those now in use, to preserve as far as possible their identity. To present all the considerations which have a bearing upon this subject, would fill a volume of itself. Let it suffice for the present, that the results of many years' labor are here submitted to the public pleasure.

The selections of proper forms cannot be judiciously made, without a due regard to the science of optics, which has in this matter the chief right of control.

Although letters are representatives of sounds, they cannot be considered *analogous* in their *forms*. It is only by the value which may be arbitrarily attached to them that they can be employed as such. Analogies can be observed, and with great utility, in the use of the letters. The *order of succession* of sounds in speaking may be strictly conformed to, both in writing and reading.

The following Alphabet exhibits two classes of letters; one for printing, the other for manual writing. The number of the letters is adapted to the wants of our own language, and the order of their arrangement has been obtained from a faithful analysis of the human voice conducted at length under another head.

The sounds which the letters represent are illustrated in an adjoining column. The *words* are not to be expressed by the characters opposite.

THE AMERICAN ALPHABET;

BRING

A complete Analysis of the English Language,

WITH CHARACTERS ARRANGED IN THE NATURAL ORDER OF THE VOICE.

LETTERS.			SOUNDS in <i>Italics</i> .	LETTERS.			SOUNDS in <i>Italics</i> .
Type.	Script.	Name.		Type.	Script.	Name.	
H h		hi	he, hate.	I i	6	el	ill, all. 6
U u	ec		up, love.	J j	7	hi	thy. 7
Y y	11		eye, my.	F f	7	eh	thigh. 7
I i	oo		it, pin.	G g	7	er	ray, arm. 7
E e	7		eat, see.	S s	+	si	zeal, ease. +
O o	2		met, end.	C c	—	ec	sea, ice. —
B b	2		a, eight.	J j	7	ji	ye, yet. 7
A a	2		at, man.	Z z	7	zi	azure. 7
æ æ	7		air, there.	H h	7	eh	she. 7
Q q	7		ah, father.	G g	7	gi	age, gem. 7
O o	oo		on, what.	G q	7	qi	each. 7
A a	7		awe.	H h	7	hi	sing. 7
O o	7		whole.	S s	7	si	go, gay. 7
O o	7		o, though.	K k	7	ki	key, ache. 7
U u	7		took, pull.	H n	7	en	in, know. 7
U u	7		too, pool.	D d	7	di	day, add. 7
W w	7		new, pure.	T t	7	ti	tea, it. 7
W w	7		we, woo.	M m	7	em	me, am. 7
V v	7		vie, dove.	B b	7	bi	be, robe. 7
F f	7		if, laugh.	P p	7	pi	pea, cap. 7

EXPLANATION.—The first column contains the letters to be used in printing; the second, for the use of the pen; the third, names by which they are called; and the fourth, words which embrace their sounds.

The powers of the letters may be perceived in the above examples, by slowly pronouncing the words and observing the kind of sound expressed in each by the italic letters: The letter h represents that quick breathing which, preceding the simple sound of the word *eye*, produces *high*. To obtain the sound of u, pronounce the word *up*; that sound heard previous to the closing of the lips in the articulation of p, is the one required. For further explanations see page 63.

 WRITING AND PRINTING REQUIRE DIFFERENT FORMS.

It is indispensable that letters should be of two kinds: one for type, and another for the pen. Though it may have been determined that the Roman letters are the best adapted to the use of types, it does not necessarily arise that they may be imitated by the pen with a greater degree of legibility than some other forms. I will state the case briefly and exactly as it is: The first kind, in regard to its legibility, is of great perfection; the other is much less so. A manual imitation of the first must inevitably be grossly imperfect; while in the other it cannot fail of being exactly like the original. For instance, if the word *screen* be taken from the manuscript of an *experienced* writer, (some eminent jurist or divine who has been thirty years writing for the press,) it will appear, as compared with the printed word, thus:

Original.
screen.

Copy.



But from the production of an experienced writer of shorthand the same word would compare, thus:

Original.

Copy.



The obscurity of common writing is such that compositors in printing offices are obliged to hold inquests over their manuscripts, it not unfrequently requiring the concentrated talent of half a dozen of them to decipher a single word. It is the *sameness of motion* in writing that renders it so unlike the original and consequently illegible. The old saying—"Practice makes perfect"—is not true in this case; for the more experience a person has in common writing, the worse he writes.



{
mum,
causes,
ware,
mane,
mare.



{
latter,
better,
taller,
lathe,
tatter.

The reading of such productions depends upon the general form of the word and its connection in the sentence. The

preceding examples will serve as an illustration of the ambiguity of even plain writing.

This evil can only be avoided by using letters which have a greater variety of direction; which is most happily accomplished by the use of direct lines, horizontal, perpendicular, and sloping both to the right and the left, as well as half circles and loops, directing the pen in its movement toward every point. With such characters each letter may be made to appear what it is, which cannot be accomplished in common writing. The following examples, in contrast with the former, illustrate the fact that the various directions which are given to the pen are eminently adapted to secure legibility as well as brevity:



Capital letters ought to be formed like the small letters, or as nearly as may be consistent with that elegance and perspicuity in printing which is secured by the present use of capitals. The small letters which drop below will be placed upon the line when capital, as p, P. The proper capital for l, is L. A slight difference in finish will not destroy their analogy.

Analysis of the Voice.

VOICE is composed of two natural elements—*breath* and *tone*, which may be regarded as the *material* of speech.

A simple vocal element is either a BREATH, or a TONE, or a COMPOUND of both, or both MUTE.

BREATH is sound in its weakest or least effective state. It is produced by a rush of air from the lungs caused by their contraction. It is the first sound heard in the words *high*, *ho*, *who*. Various kinds of aspirates may be produced by accompanying action of the articulating organs; thus, holding the under lip against the upper front teeth, so as partially to obstruct the current of air, produces the sound of *f* in *faith*.

Those sounds which begin the words, *three, sin, show*, though easily distinguished from each other, plainly belong to the same class—*air sounds, or breaths, or aspirates*. They have no local origin.

TONE is the musical part of the voice, and that from which oratory derives the greater part of its power. In this element natural and artificial language become harmoniously united. The laws of the one insure the susceptibility of the hearer, and the sagacity of the other, tenaciously preserving this avenue to the human heart, affords the highest degree of eloquence to the speaker.

Tone is produced by the action of the larynx simultaneous with the motion of the lungs as in aspiration. In slowly pronouncing the word *awe*, the jarring sensation in the throat shows this action to be entirely different from that which produces breath.

The sound may pass from the open mouth, or through the nose, or be variously affected by the application of the tongue and lips, still, if the seat of the sound is in the larynx, it possesses that distinguishing quality which constitutes a tone; and the effect of the breath upon the ear becomes lost. The following are of this kind: *m, b, d, a, o, &c.*

COMPOUND VOICE is that in which both the breath and tone may be heard; or in other words, it is a tone which does not render the breath imperceptible to the ear. It is produced by bringing any of the articulating organs so nearly in contact that the air, after having passed the larynx, is subject to another and less condensing interruption. In pronouncing *ah*, no breath is heard—it is a tone. While sounding this word, if the under lip be slowly brought in contact with the upper front teeth, breath will begin to be heard; not destroying the tone, but mingling with it. This sound will be recognised as that of *v*. The same result may be obtained by commencing to sound *f*, and during its continuance uttering any tone: the sound will be *v*. While producing a tone which admits of the lips being open, if the tongue be pressed against the upper front teeth, another compound voice may be heard—*th* in *thee*.

MUTE voice is that which *cannot be heard*. A mute may be obtained by pronouncing *a*, and at the same time suddenly closing the lips upon the sound so as to restrain it by force, in opposition to the first impulse; or, which is the same thing, speaking the word *ape*. Continue a moment to hold the lips firmly together, not relaxing the effort of the lungs to expel the air. The element *p* is thus produced, and may be distinguished by the ear without the slightest sound either of breath or tone occurring on the opening of the lips. The only sound which reaches the ear is *a*. How, then, if *p* is not *heard*, is it known to exist? It is thus: the ear is affected by the abrupt *cessation of sound*, and by a peculiar inflection of the sound of *a*, which is caused by the drawing together of the lips, it perceives the point of articulation aimed at. In pronouncing *pay*, the lips are firmly closed, as if to resist the effort of the lungs which are then exerted to expel the breath; and the larynx holds itself in readiness to reduce the breath into tone at the instant that the opposition at the mouth shall have been overcome. On the parting of the lips the beginning of *a* discovers the articulation from which it started to be *p*. If an audible breath intervene a mute and a tone, then that will be on the same principle the index to the articulating point of the mute.

The mutes are *k*, *t*, and *p*. They may be recognised by a sound which precedes or which follows. When found between two vowels they are doubly distinguished; as *k* in *echo*. In *chapter*, *p* is made apparent by the sound which precedes it; then the lips are opened and the tongue strikes its position for *t*, the ear perceiving no change until the sound which follows the *t* is heard, which indicates that such a change has been made. A mute between two mutes is lost, as it can have no index to it; for experiment, insert *k* between *p* and *t*, in the above example (*chapkter*). The tongue may articulate *k* in this situation, yet nothing can be *heard* which will discover its existence immediately between *p* and *t*.

Breath is produced by the *lungs*; tone, by the additional action of the *larynx*; compound voice, by the *mouth organs*, which unite the two in one; and mute voice results from a

closing of the articulating organs, which causes a cessation of sound by opposite and equally balanced effort.

Natural Relations of Vocal Sounds.

With reference to the manner in which the organs are employed in the utterance of sounds, they may be divided into two classes: the first, *open sounds*, or those which are produced with the mouth open, as *ah*, *awe*; the second, *articulations*, or those produced with a partial or entire joining together of the organs, as *v*, *m*, *b*. As it is by a regular gradation that the change from the first to the second class is effected, the difference between the last of the first class and the beginning of the second will not be as apparent as between those points more remote.

NOTE.—Let it be remembered, that, in giving examples of the sounds of letters or words, if they appear in *italics*, they convey the usual English sounds; if in the Roman (roman) form, they represent the sounds assigned them in the Alphabet, page 43, for distinction sake denominated the American Alphabet.

The student will find it desirable to perform the experiments as presented; and it is of the utmost importance that he should become habituated to pronouncing a single letter without the addition of other letters. Thus, in sounding *b*, do not suffer *e*, or any other letter to be heard with it; but rather, closing the lips and producing tone, allow the sound to fill into the mouth. The *name* of this letter (*b*) is *eth*, but when required to *sound* it, the *e* should be dropped; or in other words, place the tip of the tongue against the upper front teeth, and breathe without making a tone. When unable to pronounce a letter as required, refer to the Alphabet, or to "Illustrations," p. 63.

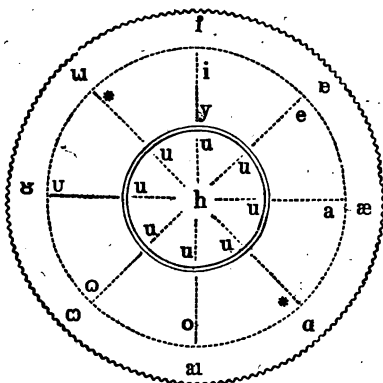
To obtain a natural order of arrangement in the Alphabet, as well as to discover the true philosophy of the voice, it is necessary to begin with that simple sound which may be produced by the least complicated action of the organs. It is

perfectly obvious that *h*, as in *thee*, requires more action than occurs in pronouncing *a* (*ah*).

OPEN SOUNDS.

ASPIRATES.—The most simple muscular effort in vocal utterance, is the contraction of the lungs, as in ordinary breathing; the larynx, tongue, and lips being open and perfectly at rest. The sound thus produced is breath. It is represented in the centre of the following diagram by the letter *h*, as being the beginning of sound.

ASCENDING SCALE.



EXPLANATION.—The first from the centre is the **NATURAL CIRCLE**; and is occupied by *u*, as in *under*. This is the first glottis sound, or tone.

The next is the **LOWER ARTIFICIAL CIRCLE**. The **HIGHER ARTIFICIAL CIRCLE** embraces those sounds which are farthest removed from the tone in its natural or unmodified state. The sounds in this grade obtain a wider degree of distinction than in the others.

* The places marked thus are not distinctive sounds in English use.

ORDER OF READING THE SCALE—FROM THE CENTRE.

h u y i e ɛ æ a ɔ o ɔ ɛ u ɛ u

This (*h*) is the *only mark* for the open aspirates, of which there are as many kinds as of tones; yet it is not necessary to

provide so many signs, for the vowel which follows always secures the particular breathing requisite. For experiment, deliberately pronounce *ha*, and observe the peculiar breath heard before the tone *a*; then compare it with that which precedes *oo* in *hoo*. It will be seen that the organs assume their proper positions for forming the tone which follows, and thus confer upon the breath its distinctive quality. Therefore it is only necessary to employ one character for all the open aspirates.

TONES.

Natural Circle.—The utterance of an inarticulate tone is the result of the next degree of vocal effort. This is performed with the mouth open, the tongue and lips being entirely passive. The larynx only is employed. Begin to speak the word *under*, and protract the sound which precedes *n*. This is that natural element which is the basis of all the tones, as *h* is of the aspirates. It is represented by *u*, occupying the inner or natural circle.

I will now proceed to explain the manner in which the various open tones are produced from this general element by the action of the tongue and lips upon it, and to show, instead of its being merely one among the other tones, that it exists in all of them.

The Higher Artificial Circle.—To sound *i*, (*ee* in *see*), requires the middle of the tongue to be pressed against the roof of the mouth, so as to leave but a small aperture for the escape of air. While continuing its sound, let the tongue fall into its resting place, and it will be observed that the sound declines to its natural state, as heard in the first syllables of *under*, *oven*.

To sound *a* (*awe*), the tongue must be depressed so as to deepen the channel from the throat; then prolonging the sound, bring the tongue to its natural position; that is, relieve it from muscular exertion, and the sound will fall into the same state as before. (*u*).

The natural tone (*u*) is produced without any required movement of the tongue or lips. We perceive from this experiment that *i* requires the tongue to move from the position

it occupies in sounding *u*, to its greatest possible elevation; and that *ai* requires the tongue to move from the same point to its greatest degree of depression. These facts suggest the following diagram:

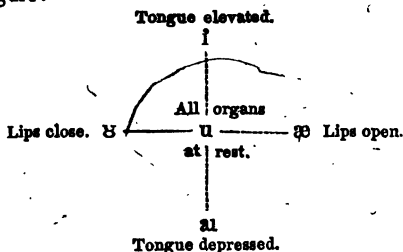
<p>f Elevated.</p> <p> </p> <p>u Natural.</p> <p> </p> <p>ai Depressed.</p>	<p>The relations existing between these sounds may be rendered still more apparent, by graduating <i>u</i> into <i>f</i>; that is, slowly raising the tongue from its natural position, continuing the sound until it becomes a perfect <i>f</i>. Then let the voice slide from <i>u</i> to <i>ai</i>; then from <i>f</i> to <i>ai</i>, and from <i>ai</i> to <i>f</i>.</p>
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The lips also find employment in changing the qualities of sound: thus *ɜ*, (*oo* in *ooze*,) is obtained by contracting the lips, leaving the tongue in its passive state. The opposite sound, *æ*, (*ai* in *air*—not as in *aid*,) is produced with the opening of the lips widened, the under jaw yielding at the same time to the impulse by becoming slightly depressed. The lips resuming their natural attitude, neither opened nor closed with effort, give the middle lip sound, *u*. Let the voice slide from *æ* to *ɜ*, and the intermediate sound *u* will be heard, if the tongue remain stationary, as in the following illustration:

Lips close.	At rest.	Widened.
ɜ-----	u-----	æ

It will be observed that *u*, in the ascending scale (p. 49), is removed a short distance from the centre, and is multiplied so as to mark the root or starting-point of the ascending sounds. This is in accordance with the fact that the natural voice is attracted from its perfect central relation, by the preponderance of habit in the articulating organs; it is never heard in its purely natural state; but it always approximates sounds in the artificial circle. Though the quality of *u* under *f* varies somewhat from the *u* which bears the same relation to *ai*, the difference is not so great as to be easily perceptible, or to warrant their being marked by different characters. In pronouncing the syllable *ul*, while upon the vowel, the tongue is in a state of preparation for sounding *l*, which causes *u* to deviate slightly from its sound in *ug*.

It appears from these experiments, that the middle lip sound and the natural tongue sound are identical; and that the organs in both cases maintain the same attitudes. From a common centre the organs are moved in opposite directions; and produce tones of opposite qualities; as illustrated in the following figure:



In the preceding exercises, only one pair of articulating organs has been employed at one time: first, the tongue, in different degrees of proximity to the roof of the mouth; then the lips more or less open. It is now proposed to compound these movements, and mark the results.

Let the opening of the lips be slightly increased, as though æ (*air*) were to be pronounced; then bring the tongue nearly to its position for i. With the organs thus, ɐ (*aid*) may be produced. This sound (ɐ) being obtained by a partial deviation of the tongue and lips from i and æ, its appropriate place in the diagram is between them, as in the adjoining figure:



With the tongue partially depressed, as in pronouncing a1, and the lips inclining to æ, the sound of ɔ (*ah*) will be heard. Its representative takes its place between æ and a1.

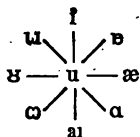
While the tongue is depressed nearly to a1, contract the lips toward ʊ, and the sound will be ɔ (*owe*). Its place is between a1 and ʊ.

While prolonging the sound of ʊ, let the tongue take its position for i, which will reduce the sound to u, (*u in duty*—not *u in union*.) To obtain this element, the operation must

be so conducted as not to begin with one sound and glide into another; that is, not to make a diphthong of it. This is not recognised as an element of English speech. It is the French *u*, as in *vue*. Instead of this sound in its simple state, it is included by a sliding of the voice from *i* to *u*, according to English usage, as in *new*, *mute*. The power of *i* in this diphthong is so much diminished, that Walker terms it "*squeezed e*." I employ this letter (*u*) for the usual sound, though in the diagram it represents a simple element.

The tongue and lips by the production of this sound are brought back to the starting point, *i*.

The following figure presents in one view the results of the above experiments:



It is only to the eye these illustrations thus far have been addressed. The ear also should be called to our aid in discovering and mnemonizing the philosophy of speech.

Sound *i* and *a* several times in succession, then *i* and *e*, and see if *a* does

not appear to be more remote from *i*, than *e*. Then try *a*, *i*, *o*, in contrast with *a*, *i*, *o*, and the latter will doubtless affect the ear as being the most regular and agreeable in their arrangement.

The voice may perform a circuit according to the above figure, commencing on *i* and terminating on *u*; by which it will be seen that the *sounds* bear the same relations to each other that the positions of the letters indicate. First, pronounce each letter distinctly and separately; that is, after sounding one letter, suspend the operation of the larynx until the other organs shall have taken their position for the next. Having completed the circle in this manner, commence again upon *i*, and not allowing the throat, the instrument of tone, any rest, proceed to shape the mouth organs to the other letters in regular succession, causing the voice to slide around the circle without any break or hiatus. This will fill up the spaces between those points which are marked with sound.

From this exercise, it will appear, that, while the larynx is producing tone, (u,) the mouth organs are forming the various simple elements of speech.

The Lower Artificial Circle.—It has been seen that the different points in the higher circle, are reached by the movement of the organs from a primary or lower condition to a higher. It is reasonable to suppose that they may be arrested at one or more points on the same line of direction, and thus produce proportionate differences of sound. It is in this manner that the varieties in the lower grade are obtained.

If the student has faithfully performed the preceding experiments, he will be prepared to pursue the subject with greater ease. Let him now, while uttering a natural tone, gradually raise the tongue toward *i*, and observe the change which the sound undergoes during the process. Is not *i*, as in *ill*, heard between *u*, and *i*? Then pronounce deliberately *ul*, *ill*, *eel*. It may be perceived that the tongue, in *ill*, advances from its natural position toward that required by *eel*. This intermediate sound has a place in the lower grade of the artificial circle, and is represented by *i*; (do not call it *eye*, but by that sound which would be heard in beginning to speak the word *in*, and omitting *n*.)

From *u*, ascend to *e*, with *ul*, *ell*, *ale*. The vowel in *ell* is represented by *e*, (not *ee*.) These syllables should be pronounced frequently in succession, and with the order reversed. And also their initial vowels should be isolated from the consonants and sounded in the same order.

The letter *a*, marks the sound of *a* in *an*, *add*, *at*, and is the first remove from the *u*, toward *æ*; as in *ur*, *arrow*, *air*.

The next place in the lower circle is occupied by a star (*), which indicates that the lower quality of *a* is not employed.

Ascending from *u* toward *a*, the sound *o*, as in *on*, *odd*, is developed; thus, *ut* (*u*), *ot* (*o*), *ought* (*a*).

Next in this circle is *o*, (*o* in *whole*.) To illustrate the relations which it bears to its cognates, pronounce *hull*, *whole*, *hole*. This distinction between the sounds of *o* in the two last examples, is not sanctioned by *English* orthoëpy; but it certainly

exists in the *voice*; and this being the case, it is not improper to accommodate *American* usage, by giving this variety a representative. It is heard in the word *none* as it is often pronounced among us. Walker unwarrantably pronounces it *nun*; Webster carries it to the higher circle, making it rhyme with *known*, which is preferable, as the word is an abbreviation of *no one*. I should place it upon the lower circle, and pronounce it with the others as follows: *nun, nonè, known, (nun, non, non.)*

The sound of *u*, (heard in *full, book, could*), is found under *u*. The voice ascends from *u*, as in *gull, pull, pool*.

The last in the series, marked by a star under *u*, is also without a representative; and for the same reason that deprives *u* of its lower distinction. These differences may be perceived, however, in speech, but only as incidental to accentuation; for instance, the sound of *u* in *repute*, (*u* not admitting *y* before it,) is under accent; and by a precise adjustment of the organs, it is raised to the higher circle, that is, to its greatest degree of distinctness. In *reputable*, the accent being upon the first syllable, permits the organs in some degree to relax before sounding *u*, and it consequently falls toward the centre. According to some authors the *u* in *nature*, not being supported by the accent, would be permitted to fall into the natural circle, like *e* in *pitcher*; while others, with more taste and less indolence, would keep it in its proper place, the lower circle.

An erroneous impression may have been made by these remarks upon the influence of accent, which it is necessary to guard against. It should not be supposed, that, because depriving a vowel of the accent causes it to sink one degree in the scale, accenting it raises it in the same proportion. It is thus: with the accent, the point aimed at is reached; but without it, the voice falls short of its mark. The vowel in the first syllable of *contest* (a strife), *o*, is accented, and yet is not forced into the higher circle. But let it be relieved from the accent, as in *contest* (to strive), and it will fall upon *u*, as if it were written *cuntest*. The mark is *o*, but it is not perfectly attained in speaking. Then in *cunning*, we find the natural

sound in the first syllable accented; but this extra force does not raise it even to the lower circle.

The letters in this circle represent what are usually termed short sounds; as *e*, in *men*, is considered the short sound of *e*, in *main*; as though the sound of *e* were cut short by the sudden articulation of *n*. It is not so: the organs are arrested in their movement toward the positions required by *e*; and so long as they continue in the same attitude, the sound may be prolonged without reducing it to *e*. The action of the tongue and lips is limited, but not the duration of the sound. A proper knowledge on this point would obviate much of that distortion and mangling of language, which is so common in the mouths of even the best singers.

Those distinctions of sound which are only the result of different degrees of force in utterance, are not entitled to a place among the elements of the voice.

ORDER OF READING THE SCALE.

The first product of the voice has been shown to be an aspirate (*h*); the next, the natural tone (*u*). Now let the student pronounce with one impulse *u* and *i*, causing the voice to pass quickly from one to the other. This movement will develop *y*, called *eye*, (*i* in *pine*, *y* in *my*.) It is a glancing of the voice from *u* to *i*, but not extending as far as *i*.

This sound is regarded by nearly all authors as a diphthong. Mr. Nares (*English Orthoëpy*) is an exception. In estimating its quality, however, they are generally in error, making it begin with *a* and end with *i*. To secure against that drawling which such a compound inevitably produces, it is required to be "pronounced as closely together as possible." Franklin composes it of *u* in *unto* and *e* in *deed*. The best method which I have discovered for elucidating the nature of any sound involved in obscurity, is to precede it by a long breath (*h*); for the aspirate will always hold the organs in their proper attitude for uttering the sound which follows it. Now observe their positions in pronouncing *ah* (*a*). Then begin the word *high*, prolonging the breath (*h*) so as to perceive how they are

arranged preparatory to sounding *igh* (y). In *hut* and *height* *h* requires the same state of the tongue and lips, which shows to me, conclusively, that the vowel which follows in each of these words is of the same quality. In the latter, *i*, as in *it*, intervenes *u* and *t*, producing *y*, as in *my*, thus, *hut*, *hyt*. The sound of *eat* finds no place in *might*, *rite*, *light*, *sight*, for they all terminate with *it*.

The alphabetical arrangement is, to follow the lead of *y* to *i*, and *f*; then from *u* to *e*, *e*, and so on around the scale with

The Open Sounds.

h u y i f e e a æ u o a i o u u u

DIPHTHONGS.

There is a peculiar mode of associating some sounds, worthy of present consideration, which constitutes what is generally termed a diphthong, or two simple sounds combined in one. It is a slurring of the voice from one sound to another, by a single impulse, and consequently within one syllable. In the word *react*, the vowels *e* and *a* do not form a diphthong, for the word is divided, *re-act*, requiring two distinct impulses. In *boil*, such a division does not occur; for the voice first touches upon *o*, as in *bog*, and glances with the same impulse to *i*, as in *ill*, including all intervening sounds.

Whatever positions the organs may occupy, between the commencement of sound and its termination, it must include in its transition all those qualities which are produced by such changes. It is only necessary to mark the beginning and the end; thus, *toil*, *toil*; *enjoy*, *engoi*; *choice*, *qoic*.

In *now*, this slurring of sound occurs in another part of the scale, and, being confined to one circle is more easy in its movement, and perfect in kind. Walker says this diphthong is composed of *a* in *ball* and *oo* in *woo*, and then corrects himself in regard to the final sound, by saying, "or rather *u* in *bull*. I make a similar correction of his first sound, and instead of *a* (a₁) in *ball*, fix it at the same point of articulation, but in the lower circle, that is, on *o*, as in *doll*. By referring to the Ascending Scale, it will appear that the voice must, if

it commence with o and proceed to u, without any break, either include ω in moving around the circle, or evade it by descending to u, and rising again to u.

Sheridan gives to this diphthong *ah* and *oo*, starting farther back in the scale—from α . This gives the voice too wide a range, especially if the movement is in the higher circle; as it must embrace in its course the intervening sounds. We not unfrequently hear it performed with *a* (α), as in *an*, for the commencement, sweeping half round the circle; which produces a very unbecoming drawl.

This diphthong should be written with o as in *fol*, and u as in *full*; thus, *fowl*, *fowl*. Franklin, in his phonetic writing, composes it in the same manner.

The sound of ε (in *air*) is not a diphthong; it has an inflection which is caused by the following *r*. The same is true in a greater or less degree of all the vowels, when followed in the same syllable by a consonant. The sound is continued while the organs are acquiring a new attitude, and must inevitably become more or less vitiated. In pronouncing *ape*, the drawing together of the lips on *p* causes *a* to end in *u*.

In the Ascending Scale we have proceeded from the inarticulate u, through all its modifications, till we have arrived at *u*. Dwell upon this sound a moment, (or ε , if it be easier,) and consider what change can be made in order to reach some near relative which has not yet been brought to view. Try *w*, (*we*.) This is what we are in search of: it is so near ε , that it has been regarded as identical with it, by many authors. Dr. Lowth calls it *oo*, Walker, squeezed *oo*, Sheridan, short *oo*. To determine whether these sounds, (*w* and ε), are identical, pronounce *oo-woo*. A sound may be perceived between the two *oo*'s of a different quality; yet it is so subtle as to elude our grasp, and to prevent obtaining a clear view of it.

This element (*w*) has some resemblance of a diphthong, from its starting at one point and moving toward another. But here the similarity ends. The diphthong glides from one element to another and always the same; while this begins with a modification of *u*, and is not confined to any particular direc-

tion. It is merely a transition from one to another, and not involving that upon which it terminates.

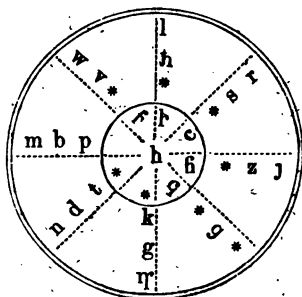
When the organs are in the attitude for *u*, and tone is being produced, the lips are suddenly contracted to a more minute opening, as in the beginning of *wen*.

It is with this element (*w*) that the voice turns from the ascending into the Descending Scale.

ARTICULATIONS.

In this department, we shall find a tendency in the organs to close or interrupt the passage of sound.

DESCENDING SCALE.



From *u*, *w* leads into this Scale, the lips being the articulating point. In this element, the openness of the tone is but slightly reduced. Then *v*, effects a closer union of the lips. (It is merely a matter of accommodation that the upper front teeth are employed instead of the lip.) Breath is heard with the tone. The next and last degree of articulation at this point, would be a pressure of the lip so firmly against the teeth as to entirely stop the passage of sound; which, if tone be suspended, would produce a mute; but as such an element is not used, it need not be represented. Its place is marked by a star under *v*.

Let the lip relax so as to permit the air to escape, and in the breath which is thus produced *f* will be recognised. This brings the voice within one degree of the open aspirate (*h*).

The next point is just behind the upper front teeth; against which the tip of the tongue is placed for *l*; not entirely closing the passage, but permitting the sound to escape on each side. It should be borne in mind, in sounding *l*, *v*, *oo*, or any of the tones, that the same process is required in the throat; and that it is only to qualify one sound (*u*), and reduce it to all its varieties, that the articulating organs are employed. The breath is operated upon in the same manner.

With the tongue at the same point as for *l*, pressed a little closer, and widened, *ʃ*, (*th* in *thy*), may be heard. This compound voice is composed of *l*, mingled with breath. The mute on this point is marked with a star.

No tone being made, and the tongue in the same situation as before, the breath becomes *ʔ* (*th* in *thigh*.)

A little farther back, the tongue strikes another point, not retreating entirely from the place of *l*, and gives *r*. This smooth musical sound, (*r* in *read*), is reduced to *z*, as in *as*, *is*, (marked *s*, in the scale). Passing over the mute place, and relieving the larynx from its office, let the tongue maintain the same attitude, which will produce the hissing *s*, (marked *c*.)

The tongue finds another articulating point, farther back, for *y* (*ye*), marked *j*. Pressed more closely on the same point, a compound voice will be heard; that is, *s* in *measure*, or *z* in *azure*, (represented by *z*.) Then passing over the mute circle, as before, *ʃ* (*esh*), as in *show*, is obtained.

Not only does the process of descending toward the breath circle require successively a closer union of the organs, but in moving around the scale, we perceive a tendency to the closing of the whole mouth. Those elements in the outer circle bear so strong a resemblance to the open sounds of the ascending scale, that they are usually called *semi-vowels*. They are entitled to the distinction, from two considerations: first, the organs are in some degree open; and secondly, they are used as vowels as well as consonants.

At the next point, the place of the semi-vowel is vacant, not being an element of our language. It can only be estimated from the nature of the compound voice, g, (*j* in *jest*, called *jee*. The aspirate produced at this point is q, (*ch* in *chief*.)

Now the passage from the mouth becomes entirely closed, and, by a backward articulation, the sound is forced through the nose, producing *ŋ* (*ing*). Then the nasal sound is cut off, the tongue continuing as with *ing*, and it appears to accumulate in the throat, producing g, as in *egg*, (called *gee* as in *geese*.) Then, without changing the attitude of the tongue, suppress the tone, and produce the mute, k. Descending into the breath circle, allow the air to escape, by a slight parting of the tongue from the roof of the mouth. The aspirate thus obtained is the Greek *χ*.

Returning toward the lips, apply the fore part of the tongue to the roof, entirely closing the mouth passage, and force the tone through the nose. This gives n. Then by shutting the nasal passage, and with the tongue similarly situated, d is produced. This mute is t. The aspirate is not used.

The next point brings us back to the lips, by which we were led into this scale. During all these changes they have remained open. Now close the lips on the tone, and m will be heard from the nose. Then close that passage, and cause the sound to fill into the mouth, for b. But one more element remains to be produced: Tone having ceased, hold the lips firmly together, so as to resist the expelling force of the lungs. No sound will be heard; it is the mute p. On this letter all the vocal organs are held in arrest. It is the ultimatum of vocal effort.

Parting the lips with the breath throws the mouth open, upon the aspirate, h. Thus, the series of elemental sounds which has been described, completes the sphere of the human voice, ending where it began.

The alphabetical order is, following the articulations from the semi-vowel to the aspirate; thus, w, v, f.

The student should trace the sounds in each circle, commencing on w, with the semi-vowels. This will show their

relations in another order, if the sounds are uttered without being associated with a vowel.

WHISPERED VOICE.

The analysis which has just been presented relates to the voice in *loud speaking*. It is also employed in another state, called *whispering*; which effects a general change of the entire vocal sphere, but without changing the specific and relative qualities of the elements.

Tones are as distinct from aspirates when whispered, as when spoken. In pronouncing *vine*, in a whisper, *v* is distinguished from *f*, in *fine*, by that action in the throat which mingles tone with the aspirate. Both the cause and the effect are very apparent.

Many phonologists have considered the difference between an aspirate and a tone to be, that one is whispered and the other is vocal; and hence the absurd notion, that when all are reduced to a whisper, they cannot be distinguished.

LESSON SECOND.

ORTHOGRAPHY.

The letters of the Alphabet have been arranged according to their natural relations. It now becomes necessary to regard more particularly the order to be observed in their use.

As instruction in *MANUAL WRITING* will be the object of the following Lessons, the *script* characters will be principally used for illustration. Let the student acquaint himself with the sounds which they represent.

Words are composed of one or more syllables; as *man*, *awe*, *aw-ful*.

SYLLABLES comprise one or more simple sounds represented by letters. As many as are produced by a single impulse are embraced in one syllable; as, *o-ver*, *a-round*.

LETTERS are the representatives of the elements of speech, as reduced to the lowest practicable analysis. To exemplify the nature of their employment, they are classified as **VOWELS** and **CONSONANTS**. The vowels commence with *c* (*u*) and follow the alphabetical order, through the **Ascending Scale**. The consonants begin with *o* (*w*), and extend through the **Descending Scale**, and include *y* (*h*).

Illustrations of the Sounds of Letters.

VOWELS.

A letter which represents an *independent sound*, or one which is capable of constituting a syllable by itself, is called a **vowel**; as *au* (*ai*) in *autumn*, *e* (*i*) in *even*. The vowels are as follows:

c (*u*). To obtain the name and sound of this letter, begin to pronounce *under*, and cease before sounding *n*. The sounds of the vowels constitute their names, like *a*, *e*, *o*, in the English alphabet.

- i* (*y*). For its name and sound, pronounce *eye*.
- o* (*i*). Begin to sound *in*, omitting *n*.
- * (*f*). Begin to pronounce *eat*, omitting the *t*.
- o* (*e*). This sound is heard in *ebb*, before the lips close.
- (*æ*). This is *a* in *ate*, *ai* in *aid*, *eight* in *weigh*.
- o* (*a*). Call this by that sound which begins the word *add*; or that which would be heard in trying to pronounce *at* without permitting the tongue to touch the roof of the mouth.
- c* (*æ*). Begin *air*, and omit *r*.
- o* (*α*). Pronounce *ah*.
- o* (*o*). Begin *on*, and omit *n*.
- γ* (*ai*). Pronounce *awe*.
- ✓* (*ω*). On this sound the mouth is not as open as on *owe*. The tongue is nearly in position for *u*, and the lips for *ω*.

- / (o). Pronounce the word *owe*.
- ˘ (u). The sound of *u* in *pull*.
- ˚ (ʊ). The sound of *oo* in *pool*.
- ˙ (ɪ). The sound of *ew* in *new*, *iew* in *view*.

CONSONANTS.

A consonant, or *con-sound*, is a letter which requires the association of one or more other letters in the construction of a syllable. In the word *over*, the vowel *o* constitutes the first syllable. In *notion*, *n* is not sufficient, but requires the aid of a vowel. It is therefore a consonant.

The consonants should also be uttered without the connection of a vowel. They are as follows :

- ⌒ (w). Pronounce *we*, which is its name.
- ˘ (v). Begin *vie*, and omit the sound of *y*.
- ˙ (f). Begin *fee*, and omit *ee*.
- ˚ (l). Begin *lee*, and omit *ee*.
- ˙ (h). Begin *thee*, and omit *ee* ; or pronounce *breathe*, and dwell on the final sound.
- ˘ (t). Begin *thigh*, and omit the sound of *y*.
- / (r). Begin *ray*, and omit *ay*.
- + (s). Pronounce *is*, without sounding the vowel *i*.
- (c). Begin *sea*, and omit *ea*. It is *c*, in *ice*.
- ✓ (j). Begin *ye*, and omit *e*. Is heard before *u* in *union*.
- ⌒ (z). It is the sound of *z* in *azure*, *s* in *treasure*. It is called *ez* (*ezh*).
- ⌒ (fi). Begin *show*, and omit *ow*.
- ˚ (g). Begin *joy*, and omit *oy*. It is *g*, in *gem*, *age*.
- (q). *Chime*, omitting *ime*. It is the final sound of *each*.
- ˘ (ŋ). The sound of *ng*, in *ring*, *long*, *pang*. While on *g*, in *egg*, let the sound escape through the nose, without changing the attitude of the tongue, and the result will be *ing*.
-) (g). Begin *gay*, and omit *ay*.
- ˘ (k). Begin *key*, and omit *ey*. In *car*, *c*, in *chaos*, *ch*.
- ˘ (n). Begin *nay*, and omit *ay*.
- / (d). Begin *day*, and omit *ay*. Or try to pronounce *die*, without removing the tongue from the roof of the mouth.

- | (t). Begin *tea*, and omit *ea*.
 σ (m). Begin *me*, and omit *e*. Or close the lips, and try to say *am*, which will give its pure sound.
 Q (b). Begin *be*, and omit *e*. Say *ebb*, with closed lips.
 P (p). Begin *pea*, and omit *ea*.
 > (h). Begin *he*, and omit *e*. It is a mere breath.

DIPHTHONGS.

- 9 (oi). Try to pronounce *toy*, without touching the roof of the mouth with the tongue. It is a compound of *o* and *y*.
 Q (ou). Try to pronounce *out*, without producing *t*. It is a compound of *o* and *u*.

NATURAL CLASSIFICATION.

The following arrangement of the letters into classes, is derived from the general Analysis of the Voice, p. 45.

Aspirates.

h f k c fi q

Tones.

uy i e æ a æ o o ai o u u w l r j r g n d m b

Compound Voices.

v h s z g

Mutes.

k t p

SEMI-VOWELS.

Some of the consonants admit of being employed as vowels. This does not in the least change their specific sounds. For instance, *m*, in *chasm*, appears to occupy the place of a syllable; and without the aid of a vowel it assumes the nature of one itself. The difference between *m*, as a consonant, and *m*, as a vowel, is exemplified in *prism*, in which the voice settles upon *m*, as an independent sound, and in *prismatic*, where *m* is held in suspense as the voice passes to the vowel.

The following letters are sometimes used as vowels; *l*, in *little*, *people*; *n*, in *lighten*; *m*, in *egotism*.

SPELLING.

RULE I.

IN SPELLING A WORD, USE SUCH LETTERS AS SHALL EXPRESS THE SOUNDS WHICH IT CONTAINS.

When a word is to be written, the performer need not inquire how it has been spelled by English custom; for by this rule a more reasonable and scientific method is established.

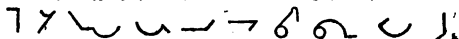
In the word *sea*, we find but two sounds, — (c) and \ (f); in *sigh*, two, — (c) and \ (y); in *vein*, three, \ (v) - (e) ~ (n); in *flee*, three, \ (f) / (l) \ (f); which are joined together, in writing, thus:



Words should be analysed by sound, in order to acquire a familiarity with this mode of spelling.

EXAMPLE.

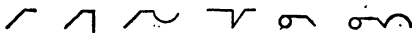
Ate, add, feign, knee, sue, so, law, weigh, own, too.



et, ad, fən, nī, cw, cw, lai, we, cən, tō.

Writing in this manner, it will be seen at once, is free from that pernicious custom of English orthography, which permits a letter to change its sound according to those with which it may be associated. For instance, let *l* take the place of *e* in *pale*, and *a* will become another letter, as in *pall*. The addition of one letter (*t*) to the word *though*, changes all its sounds; thus, *thought*. But Phonography permits no such confusion: When one word is a component of another, it is not required to change its form.

EXAMPLE.



Ray, rate, reign, stray, me, meek.

Remember that the sounds of *ph*, in *euphony*, *gh*, in *laugh*, *th*, in *oath*, *th*, in *though*, *sh*, in *sash*, *ch*, in *each*, and *ng*, in *pang*, are simple elements, expressed by single letters.

EXAMPLES,

Illustrating the Principles of Phonography,

AS APPLIED TO PRINTING AND WRITING.

WORDS.	TYPED.	WRITTEN.	WORDS.	TYPED.	WRITTEN.
<i>ate,</i>	et,		<i>fail,</i>	fæl,	
<i>age,</i>	æg,		<i>see,</i>	cf,	
<i>ache,</i>	æk,		<i>so,</i>	co,	
<i>end,</i>	end,		<i>sue,</i>	cu,	
<i>egg,</i>	eg,		<i>late,</i>	let,	
<i>each,</i>	fq,		<i>am,</i>	am,	
<i>ice,</i>	ye,		<i>breach,</i>	brfq,	
<i>hay,</i>	he,		<i>gnaw,</i>	na,	
<i>day,</i>	de,		<i>cry,</i>	kry,	
<i>ray,</i>	re,		<i>shy,</i>	fy,	
<i>stray,</i>	ctre,		<i>ran,</i>	ran,	
<i>wake,</i>	wæk,		<i>rang,</i>	raŋ,	
<i>fray,</i>	fræ,		<i>cake,</i>	kæk,	
<i>freight,</i>	fret,		<i>neck,</i>	nek,	
<i>right,</i>	ryt,		<i>mat,</i>	mat,	
<i>train,</i>	tren,		<i>rough,</i>	ruf,	
<i>mean,</i>	mfn,		<i>try,</i>	try,	
<i>men,</i>	men,		<i>ape,</i>	ep,	
<i>sigh,</i>	cy,		<i>own,</i>	co,	
<i>my,</i>	my		<i>ye,</i>	ŋ,	
<i>weigh,</i>	wæ,		<i>view,</i>	vu,	

Begin all perpendicular and sloping letters at the top; except o, u, l, r, j, which begin at the bottom. Horizontal letters are made from the left to the right. From the end of one letter proceed to form the next, as in the above examples.

There will occur many instances of uncertain or disputable pronunciation, in the practice of all writers; but they need not occasion the least embarrassment, any more than do the slight differences, in this respect, which are apparent in oral communication. In the first syllable of *receive*, the vowel is somewhat obscure, rendering it immaterial, as regards its legibility, whether it be expressed by *i*, or *ɛ*. This point will be presented in a clearer light, in its proper place.

LESSON THIRD.

WRITING.

RULE II.

OBSERVE PROPER FORMS, DIRECTIONS, PROPORTIONS, AND POSITIONS, IN MAKING THE LETTERS.

The learner should commence the use of the pen, in transcribing the letters from the Alphabet; and continue the exercise until he is able to obtain correct forms. A habit of neatness and accuracy may be easily acquired in the early part of his practice.

The most difficulty will be found in the perpendicular letters, from the fact, that, in common writing, the pen is moved generally with the same inclination. A little care will remedy this tendency to sloping those letters which should be upright.

Let the loops appear perfectly round, and without any hair-line extending across their stems at the commencement.

In forming looped letters, avoid curving the stems of those which are designed to be straight. For whatever the writer may intend, the reader will call the letter what it is. If, in writing *men*, the stem of *o* be curved, the reader will pronounce it, *wen*. To extend *b* below the line would produce *bf*; and *p*, thus written, would be *pt*.

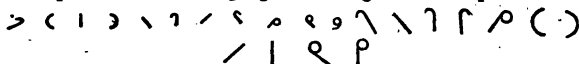
While forming the letters, utter their sounds, in order to fix them more perfectly in the mind.

Exercise in making the Characters.

Horizontal letters begin at the left and extend to the right:



Perpendicular and sloping letters begin at the top:



The following are exceptions, being written upward:



Begin all looped letters with their loops:



> and all the vowels and diphthongs, should be not more than half the length of consonants.

RULE III.

IN WRITING, FOLLOW THE SAME ORDER OF SUCCESSION THAT EXISTS IN THE SOUNDS WHICH THE LETTERS REPRESENT IN SPEECH.

While no analogy can be established between the *forms* of letters and their *sounds*, their arrangement in the formation of words, in a manner analogous to that of their spoken sounds, is as easy as it is indispensable.

This Rule imposes no new burden upon the Phonographer; but rather, approvingly adopts a useful measure which, with few exceptions, has been practised in all languages.

That letter which is pronounced first should be written first, then the next, and the next, until the word is completed. Therefore, in *when*, *while*, the aspirate being the first heard, should occupy the first place; thus, *hwen*, *hwyl*.

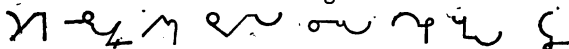
The letters | / and - are the elements of the words, *rate* and *tray*. The relative positions of the letters constitute all the difference between the words; thus, / | ✓

In writing *rear*, the general direction of the word is upward; in *deed*, an opposite direction is taken; yet the order of the letters is as easily perceived, as if written on a horizontal line.

RULE IV.

JOIN THE LETTERS IN ONE WORD, WITHOUT LIFTING THE PEN.

From the end of one letter commence to form the next succeeding ; and give it the same direction that it should have if written alone.

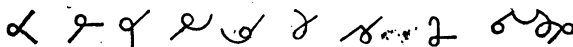
Exercise in Joining Letters.

Great, sounds, wreath, brain, man, cape, attain, chime.

In joining the looped letters, they sometimes require the loop to be formed on the opposite side of the stem ; as *db*, *rm*, *lm*, *rw*. The loop should always be turned on the outside of the angle, making use of the following *reversed* letters, when necessary :

REVERSED LOOPS.

u, *oi*, *ou*, *w*, *l*, *g*, *m*, *b*, *p*.

*Exercise in Forming Loops.*

db, rm, dp, rw, nl, gl, reel, thm, lngwj.



now, sp, fl, tm, ew.

Some of the letters are so joined that each comprises a part of the other, and yet the distinct forms of each may be traced.

EXAMPLE.

jl, gl, rch, dlj, gr, wl.



The sloping letters are designed to stand in an angle of forty-five degrees ; but when those of the same angle, as *dr*, *rd*, *lj*, come together, they must both vary so as not to interfere.

Do not forget that / (*d*) begins at the top, and / (*r*) at the bottom ; and also / (*w*) at the top, and / (*u*) at the bottom.

When standing alone, they are distinguished by the point on their ends; but in composition by the direction which they take from those by which they are preceded, or toward those which follow them.

EXAMPLE.



The student should practise on these and similar combinations until they become familiar to him.

To secure a linear appearance to the written page, let the bottom of the first perpendicular consonant in each word be placed upon the line, and likewise the tall sloping letters.

In joining half circles and hooks, as *rk*, *fn*, *rv*, *nr*, *kf*, they should be made so distinct that the ends of each may be seen. But in joining *bf*, *ms*, and all that run in the same direction, no distinction should be made; for the length of these marks will always render them perfectly plain.

EXAMPLE.



A careful observance of these rules will reduce the variety which exists in various handwritings to one standard; so that when a person can read his own writing, he can with equal readiness read any other, which is governed by the same rule.

EXCEPTIONS TO THE RULE.

Vowels which are direct lines, as *i* - *o* - *u* should never be joined to consonants running in the same direction; for they cannot be distinguished. In writing *say*, it would not be proper to form *—* from the end of *—* as it would make so little difference in the length of the mark that the addition would not be apparent. Therefore when such cases occur at the end of a word, place a dot (·) near the end of the consonant, for that vowel which takes the same direction.

EXAMPLE.

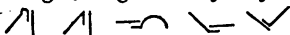
Say, — fee, \. may, σ. tie, |.

When a vowel or diphthong cannot be joined with conve-

nience, in the middle of a word, there may be a break in the connection, the letters being sufficiently close to show that they are parts of the same, and not of separate words.

EXAMPLE.

Wrought, wright, sake, face, fear.




Vowels at the end of a word should always be united, unless expressed by the dot.

At the beginning of a word, it is immaterial whether they are connected or not. The writer is free to follow either mode.

EXAMPLE.


Accrue, ebb, ace, am,

The letter *o* is never joined to other letters, and *y* is frequently an exception.

Be careful not to be misled by the common orthography, in regard to the use of *w*, and *y*. When the *sound* of *w* occurs, write  When it is silent, or is associated with other letters as a vowel, write the vowel only.

EXAMPLE.

Way, we, raw, bow,

The sound of *y*, as in *yet*, is expressed by  When it is employed as a vowel, the vowel sound should be written.

EXAMPLE.

Ye, nay, key,

REMARKS ON THE APPLICATION OF PHONOGRAPHY.

The preceding rules and instructions constitute a complete system of phonetic writing; and will enable a person to express, with the utmost precision, any word in the English language, or, in fact, a word of any language which can be pronounced by an English tongue. The addition of a few letters to the Alphabet would render it competent to the representation of all languages.

This plan of writing is of the most simple construction: First, the language is reduced to its vocal elements, and each is provided with a representative. Then, by combining these marks of simple sounds in the order of speech, it effects a faithful portraiture of pronunciation.

This is all that is requisite in the process of printing; but in manual writing, it is desirable to save as much labor and time as will be consistent with perfect legibility, and the easy acquisition of the rules which may be adopted for the purpose.

LESSON FOURTH.

BREVITY IN MANUAL WRITING.

It is not proposed to abandon the principles established in the preceding exercises; but only to accommodate and facilitate their application, in the attainment of the same end—a representation of speech.

RULE V.

A LETTER STANDING ALONE REPRESENTS A WHOLE WORD.

There are many words which occur so frequently, that much time may be saved, by expressing only one of their sounds.

The following Table presents those words which will admit of being represented in this manner; each being expressed by that letter opposite which it stands in the Table.

It will be observed that there are *compound consonants* in the Table; that is, two or three simple sounds, which are often connected in words, without the intervention of a vowel, are expressed by one sign; as *str* (ctr), in *straight*, *spr* (cpr), in *spray*, *qu* (kw), in *queen*, *ks* (kc), in *axe*, and the syllables *ous*, *ious*, *eous*. They are formed according to Rule II.

ALPHABETICAL TABLE;

OR,
A List of Words Represented by Single Letters.

LETTERS.		WORDS.	LETTERS.		WORDS.
VOWELS.			CONSONANTS.		
u	c	But.	h	7	The, they.
y	i	I, eye.	t	f	Through.
i	o	It.	r	/	Are, or.
f	\	Either.	s	+	Is, as, his.
e	^	Ever, every.	c	—	
o	—	May.	j	✓	Yet.
a	u	An, and.	z	7+	Pleasure.
æ	—	Where.	fi	7	Shall.
a	^	Ah, after.	g	o	Just, Justify.
o	o	On.	q	(Which.
ai	7	Awe, ought.	ir	u	Anything.
o	✓	Oh, whole.	g)	Good, go.
o	/	O, over.	k	(Consider.
u	^	Full.	n	u	In.
u	o	Who.	d	/	Do, Done.
u	/	You, your.	t		To, that.
DIPHTHONGS.			m	o	Me.
oi	9	Enjoy, joy.	b	o	Be, by.
ou	9	How, our.	p	p	Upon.
OBSCURE VOWEL.			h	7	He, have.
	.	A.	COMPOUNDS.		
CONSONANTS.			ctr	^	Strength.
w	o	With.	cpr	7	Spirit.
v	7	Of.	juc	u	Righteous.
f	\	If.	kw	7	Require.
l	o	All.	kc	7	Except.

ILLUSTRATIONS OF THE TABLE.

It will strike the minds of some, at first, that marking two different words by the same sign, will tend to obscure the reading. Long experience and the practice of all phonographers, without exception, proves it otherwise. Suppose the reader to be perfectly familiar with the fact, that, *b* stands for *be* and *by*; would he find any difficulty in reading the following sentences?

"Canst thou, *b* searching, find out God?"

"*B* instructed, ye judges of the earth."

The dot represents the article *a*, without marking its exact pronunciation. Its sound in reading is of that obscure nature which warrants its being expressed in this convenient manner. The effect upon the ear would be nearly the same if it were pronounced *u*, *e*, or *i*, without accent.

The dot should be placed a little distance from other words.

Exercise in Reading.

(1 > trusted ∪ 7. mercy; ∅ heart ← rejoice ∪ 7. salvation.

1 will sing unto 7 Lord, because > hath dealt bountifully
 ∅ ∅
 1 > set 7 Lord always before ∅ because > + 7
 ∅ 7 hand, 1 ← not Q moved.

When *s* is written for its words, *is*, *as*, it needs no dash across it, for *c* represents no other word.

You ought to be just to all men.

Who is to be with you to-day?

- 7 7 Q / 6 ∅ ∅

∅ - 7 Q ∅ / 7 /

How do you do?

Is it you?

It is I.

Q / / /

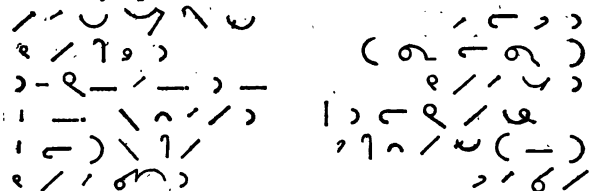
- > /

> - 1

1 ← - \ / ? / > - > 7 7 /

The reading and writing of familiar sentences, like these, being composed mostly from words in the Table, will tend to

familiarize the learner with the letters, as well as with the words which they represent.



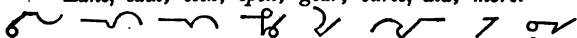
Care should be exercised, to make the vowels so small that they may not appear to be consonants.

RULE VI.

VOWELS MAY BE EXPRESSED DEFINITELY, OR INDEFINITELY, OR WHOLLY OMITTED.

Monosyllables more frequently *require* the vowels to be expressed definitely, as in the following :

Lane, sack, seek, spell, gear, curse, aid, more.



There are many words where the vowels may be omitted without in the least detracting from their legibility. By merely pronouncing consecutively the consonants which are written, the word is so correctly uttered that the reader cannot hesitate a moment in reading it.

EXAMPLE.

Person, them, friend, blessed, difficult.



The syllables *con, com, dis*, should always be written without the vowel, thus :



The dot is used as an indefinite representative of any vowel, at the option of the writer ; thus, *any, art, .*

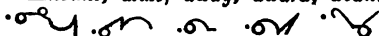
The indefinite representation of the vowels is not merely a matter of convenience in writing, but it is rendered absolutely necessary, from the fact that their specific qualities cannot in

all situations be ascertained. No rule can be given which would enable different writers to arrive at the same conclusion in all cases. But the reader should be secured against doubt and embarrassment. For this purpose, rules are here presented which afford both to the writer and the reader an easy method of disposing of the obscure vowels.

The dot (.) may be used for any vowel, when the writer is in doubt in regard to its distinct sound. This will often be the case, when the vowel is unaccented, as in the first syllables of *above, avail, again, obey, upon*.

EXAMPLE.

Amount, alike, away, award, avail.



The dot is always used at the end of words for the sound of *y* as in *enmity, ey* in *money*; thus:

Humility, berry, rainy,

The dot should not be placed exactly at the end of a letter, as it might, so situated, sometimes indicate a parallel vowel.

Vowels should always be written at the beginning and the end of words when they are sounded. An omission of the first sound in *amount* would make of it another word; while, if it be expressed by the dot, which indicates a vowel without defining its quality, the word will be fairly represented.

EXAMPLE.

Sorry, echo, nor, for, city, ferry, strew, high.



It is proper to omit an unaccented vowel before *r*, except at the beginning of a word; as in *greater, ascertain*.



It is desirable, when two vowel sounds come together in a word, that they should be definitely expressed; as *ie* (*ye*) in *science*,



Long words of frequent use generally require to be written with their initial and final vowels and their consonants.

SUBSEQUENT INSERTION OF VOWELS.

When it becomes necessary to insert a vowel after the word has been formed, it should of course be placed so as to indicate its proper relation to the other letters. That vowel which occurs between two consonants, should be placed as near as possible to the point of their union.

EXAMPLE.

Fight,  *weight*, 

Beginners are very apt to make representatives of sounds which are not heard. This is more frequently the case with final *e*, in such words as *home*, *bone*, *rate*, *tone*, *mire*, *time*. If a dot be placed at the end of *bone*, the word will be rendered *bony*. Let this be remembered.


RULE VII.


CONSONANTS OF A DOUBTFUL OR UNIMPORTANT CHARACTER MAY BE MODIFIED AT THE DISCRETION OF THE WRITER.



In some cases transient custom has attached to a letter a different sound from that which it originally conveyed; as *t* in *nature*, *future*, where it is heard nearly like *c* in *each*. Until its pronunciation is settled by orthoëpists, it is well to preserve the *t*.

In *partial* and *ratio*  may be used; in *sure*, *c* or *fi*.

Phonography, in representing speech, becomes the servant of orthoëpy; where that is undetermined, the phonographer is compelled to act upon his own discretion.

If the aspirate (*h*) be omitted in *when*,  the meaning will be perfectly obvious.

The word *one*, (Saxon *an*, French *une*, Latin *unus*,) I am in the habit of writing  although it is pronounced, *wun*.

The letter  is distinguished from  by the dash across it; it is, however, very seldom required, as it generally occurs at the end of words, where it is provided with a more agreeable mode of expression, as a "termination." The effect of omitting to mark this distinction, may be seen in the following illustrations to be very trifling, and seldom necessary:

LESSON FIFTH.

ABBREVIATIONS.

RULE VIII.

A LETTER WILL SIGNIFY THAT PART OF A WORD WHICH IT REPRESENTS WHEN WRITTEN ALONE.

Many words which are represented by single letters (p. 74) may with propriety be expressed in the same manner, when they enter into the composition of other words; thus *~* stands for *ever*; then, *~* is *never*. Please write according to this rule, the words, *everywhere, whoever, however, awful*.

This rule will not admit of universal application. It should only be applied where the word so written will readily suggest itself to the reader.

The syllable *ex*, at the beginning of a word, may be expressed by *~* without the vowel before it; thus, *~* *excuse*.

RULE IX.

ABBREVIATIONS MAY BE EXPRESSED BY VARIOUS MODIFICATIONS OF THE VOWELS.

For this purpose, they are divided into *Simple, Pointed, Reversed, and Double, Vowels*.

The SIMPLE Vowels are those which are incorporated in the Alphabet.

The POINTED have a dot or point on their ends, and retain their simple sounds, in whatever situation they may be used. Their being pointed gives them the power of expressing, at the beginning of a word, a combination of *br* and the vowel. Only a part of them are employed in this manner.

u c y i i > f \ e ~ v - a ~

EXAMPLE.

Brain, *~* *brief*, ** *bribe*, *1Q*

Standing alone, the Pointed vowels represent the following words: *y* *bright*, *i* *bring*, *i* *breathe*, *e* *breath*, *v* *break*, *a* *branch*.

The REVERSED vowels have a dot or point at the beginning, thus :

c i o \ o - u

Standing alone, they represent the following words : y *private*, i *privilege*, f *previous*, e *present*, p *pray*, a *practice*.

The Reversed Vowels form with *pr*, at the beginning, in the same manner as the pointed with *br*. Write the following examples : *Price, preach, prince, printer*.

DOUBLE VOWELS.

This term is employed to signify a union of two vowels of the same or of different kinds. When they occur in the middle or at the end of a word, they have only the powers which belong to them in their individual capacities. But, standing alone, or at the beginning, they may be used with great advantage to express whole words or parts of words.

The following Table contains a list of words of frequent occurrence in ordinary writing, each of which is to be represented by two of the vowels which it contains.

A double vowel may be placed before a word for that part of it which it represents in the Table. Thus, a *f* stands for *appear*, to which if *d* be added, it will become *appeared*.

EXAMPLE.

Distinguished, represented, established, superiority.

3 | ~ / ~ | ^ |

Read the following disconnected words, which are formed of those in the Table :

u o u u o . y

Exercise.

i o u | / e y u . i o u c

1 | 2 3 4 | < u p

It is better not to join the double vowels, when used in this manner, to the remainder of the word ; but if used after prefixes, as, *dis*-approve, *mis*-represent, *un*protected, they should be joined to the preceding letters.

TABLE OF WORDS REPRESENTED BY DOUBLE VOWELS.

WRIT- TEN.	WORDS.	WRIT- TEN.	WORDS.	WRIT- TEN.	WORDS.
5	sometimes.	5	because.	5	abroad.
5	something.	5	before.	5	about.
5	unforeseen.	5	fearful.	5	august.
5	subsequent.	5	preclude.	5	augment.
5	undertake.	5	denounce.	5	although.
5	understand.	5	encourage.	5	overcome.
5	somewhere.	5	exercise.	5	provide.
5	somewhat.	5	extinguish.	5	proceed.
5	undergo.	5	extreme.	5	protect.
5	understood.	5	represent.	5	proclaim.
5	undoubted.	5	entertain.	5	propose.
5	triumph.	5	establish.	5	overlook.
5	myself.	5	everywhere.	5	produce.
5	annihilate.	5	enforce.	5	together.
5	delightful.	5	endure.	5	fulfil.
5	discover.	5	employ.	5	whoever.
5	sympathize.	5	encounter.	5	numerous.
5	distinguish.	5	favorable.	5	unite.
5	increase.	5	faithful.	5	superior.
5	intend.	5	maintain.	5	influence.
5	stimulate.	5	abrupt.	5	communicate.
5	impracticable.	5	acquire.	5	perpetual.
5	discharge.	5	transmit.	5	peculiar.
5	important.	5	appear.	5	beautiful.
5	interpose.	5	apprehend.	5	however.
5	improve.	5	acquaint.	5	doubtful.
5	introduce.	5	abstract.	5	indefinite.
5	become.	5	accomplish.	5	CONSONANTS.
5	behind.	5	applaud.	5	behold.
5	predict.	5	approach.	5	perhaps.
5	precede.	5	approve.	5	toward.
5	frequent.	5	accrue.	5	forward.
5	became.	5	particular.	5	upward.
5	demand.	5	agree.	5	downward.
5	prepare.	5	again.	5	afterward.

LESSON SIXTH.

TERMINATIONS.

There are a multitude of words of similar endings, which, from their frequent occurrence, renders it desirable that they be represented by signs both brief, and explicit. The following method will be found easy of acquisition and convenient in practice. This important object is accomplished, not by the introduction of arbitrary signs, but by the use of the letters of the Alphabet, with the sounds of which it is presumed the student has already become fully acquainted.

RULE X.

TERMINATIONS MAY BE EXPRESSED BY THE VARIOUS POSITIONS OF THE VOWELS ACCORDING TO THEIR CLASSES.

These terminations are divided into three classes; and to each is assigned a position in relation to the word to which it belongs.

The FIRST CLASS is *tion*, *sion*, *cian*, &c., and its place is *over the last letter* of the word.

The SECOND CLASS is *ing*, and its place is *after*.

The THIRD CLASS is *ly*, and is placed *under* the last letter.

TERMINATIONS BY SIMPLE VOWELS.

FIRST CLASS—OVER THE LAST LETTER.

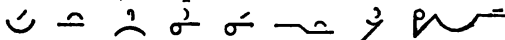
The terminations *tion*, *sian*, and those of similar sound, are expressed by a vowel over the last letter. That vowel which precedes is placed over, uniting its own sound with the termination represented.

Thus, / spells *ray*; then, if the - be placed *over* the *r*, it will, in addition to the same sounds, signify *tion*; / *ration*. So ˘ reads *nay*, and ˘ *nation*. The *place* signifies *tion*,

and the character written in this place marks the vowel sound which is connected with it.

EXAMPLE.

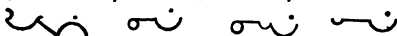
Notion, session, caution, mission, motion, secession, addition, pronunciation.



This termination often occurs without a vowel before it; as in *conviction*. In such cases the dot is used to mark its place.

EXAMPLE.

Instruction, mention, mansion, ascension.



In the word *ocean*, although a vowel precedes the termination, yet, as there is nothing over which to place it, / is written as the main part of the word, and the dot, for *cean*, is placed over it, thus, /

To the same class belong *cient*, and *cience*, and may be represented in the same manner as *tion*, except when they are without a preceding vowel. Then the vowel contained within the syllable (e) should be used; thus, *ancient*, ~

No distinction is necessary between the sounds z and fi, in such words as *omission*, *incision*.

The peculiar forms of some words might perplex the pupil, in placing the vowel, without special instruction. Therefore, observe, that the vowel which is to be placed over, may, if necessary be joined to the word, leaving the termination to be represented by the dot; thus:

Agitation, ∞

There are some instances where a vowel over the last letter would also be before the first; to avoid which, it should be placed over the whole word; thus:

Adoption, ∞ *tuition*, ∞

For an exercise in writing, the student should select many more words of this termination.

In *harrowing* and *borrowing*, both vowels are short, but being of different qualities the first only need be written.

EXAMPLE.

Marrying, flowing, following.



The diphthongs are used in the same manner as the vowels, for terminations; thus:

Bowing, allowing, vowing, annoying.



As the sound of *o* never occurs at the end of a word, in connection with *ng*, it represents *ending*; thus:

Mending, tending, wending, lending, ascending.



A double vowel after represents the double sound of *ng*, as a termination; thus:

Ringling, longling, hanging.



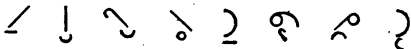
THIRD CLASS—VOWELS UNDER.

A simple vowel under the last letter of a word represents the termination *ly*.

That vowel which immediately precedes the termination is used to mark its place.

EXAMPLE.

Daily, tally, valley, folly, gayly, woolly, jelly, gully.

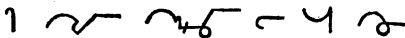


The dot under represents this termination when no vowel precedes it; as in the following:

Meekly, only, dearly, sincerely.



The initial vowel, with a dot under it, sometimes constitutes the whole word; thus: *Alley*, *oily*, ?



TERMINATIONS OF THE DOUBLE-VOWEL WORDS.

The terminations by simple vowels may also be applied to those words which are arbitrarily represented by single letters, double vowels, and pointed and reversed vowels. Thus, *h*, standing alone, represents *have*; then it is only necessary to place *o* after, for *having*.

EXAMPLE.

Exception, excepting, wholly, eyeing, fully, representation, representing, frequently, protection, abstractly, proclaiming.

◌ ◌ ◌ ◌ ◌ ◌ ◌ ◌ ◌ ◌ ◌ ◌

Those changes of pronunciation which are caused by the terminations of the double-vowel words need not prevent their being used; as, *oe*, *proclaim*, and *oe*, *o* over, *proclamation*.

◌ - ◌ ◌ ◌ ◌ ◌ ◌ ◌ ◌

POINTED AND REVERSED VOWELS FOR TERMINATIONS.

There are several compound terminations which are provided for as follows:

Tional, *tionate*, and *sionary*, may be expressed by writing over the word the vowel (pointed) immediately preceding.

If there is no vowel before the termination, then use *c* the vowel contained in *tion*.

EXAMPLE.

National, passionate, missionary, affectionate.

◌ ◌ ◌ ◌

For *tioned*, *tionable*, and *tioning*, place a reversed vowel over; either that which precedes the termination, or, *c* for *tioned*, *o* for *tionable*, and *o* for *tioning*.

For the termination *ming*, place that vowel (pointed) after which occurs before it.

EXAMPLE.

Beaming, trimming, rhyming, hemming.

◌ ◌ ◌ ◌

For *tionally*, write *c* under; for *tionally*, *o* for *tionately*, - for *tionality*, *o*. Or those vowels which precede the termina-

tions may be used. There will sometimes occur a slight degree of ambiguity in words with these endings, but not of sufficient importance to require their being written according to more definite rules.

The places *after* and *under* may both be marked in the same word; observing to place the sign of *ing* after that of *ly*, or *ly* under *ing*, to show their order. This is, in other words, a termination to a termination.

Knowingly, willingly, sallying.

u/ o? ~

For the plural of the vowel terminations, let the sign be made heavier. It is a distinction hardly ever needed.

e o o > e > / ~ // ~ / / ~
/ / ~ ~ ~ ~ ~

TERMINATIONS BY CONSONANTS.

o at the end of a word, (joined to it,) represents the termination, *ward*, when unaccented. ~ is joined to a word for *ious*, *ous*, *ius*, &c.

Heinous, inward, afterward, onward.

~ ~ ~ ~ ~































































































































































































































LESSON SEVENTH.

MISCELLANEOUS INSTRUCTION.

The following letter of Dr. Franklin, in reply to Miss Stephenson, (p. 79,) is offered as an exercise in reading. It is necessary that the reader should be somewhat familiar with the foregoing rules, before proceeding further. Only a portion of this transcript being in phonographic characters, it will be easily read by those who are not acquainted with all the rules.

DR. FRANKLIN TO MISS STEPHENSON.

Dear Madam :

1 objection /  | rectifying e alphabet, "that"
 attended  inconveniences  difficulties," — .
 natural       .
 — // whether  religion, government, 
 even  —  — roads   carriages. 1   .
 question  —  whether         .
 inconveniences, (whether  —    surmounted ;
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continually 3, — 1 2 gradually 3 4 5
 6 7 8 9 10 foreigners, makes
 1 learning | pronounce 2 3 4 — written 5 6
 books, almost impossible.

Now, — 1 2 inconveniences 3 4 5 6 7 first
 — 1 2 3 etymologies 4 5 lost; consequently 6 7
 8 9 10 11 12 Etymo-
 logies 13 14 15 16 17 18 19 20
 books 21 22 still preserve 23 24 etymologists 25 26 there find
 27 Words, 28 29 30 31 change 32 33 34
 — 35 36 37 38 39 40 41 42
 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60
 61 62 63 64 65 66 67 68 69 70
 71 72 73 74 75 76 77 78 79 80
 81 82 83 84 85 86 87 88 89 90
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 more surmounted
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GREEN ST., LONDON, }
 Sept. 28, 1768. }

B. Franklin.

RULE XI.

TWO SIMILAR CONSONANTS MAY BE EXPRESSED BY ONE OF DOUBLE SIZE.

When letters are formed according to this rule, an intervening vowel is to be understood; for otherwise one consonant is sufficient.

EXAMPLE.

Desist, nonsense, none, necessary.

In making looped letters of double size, the loop should be increased, and the stem remain of the usual length.

Remember, judge, poppy, memory.

Vowels may be inserted between these consonants, when it is desired.

Cease, cake,

The hooked letters are an exception, never being made of double size.

RULE XII.

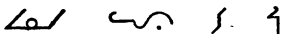
UNIMPORTANT CONSONANTS MAY BE OMITTED.

There are some letters not entirely silent, but which convey so little sound, that, in words which are perfectly familiar, they may be omitted for the sake of brevity; as *b* in unaccented syllables, after *m*, *d* in *friendship*, *t* in *perfectly*.

H is generally omitted in unaccented syllables, except at the beginning of words.

EXAMPLE.

December, exactly, Ohio, hate.



RULE XIII.

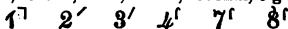
COMMON FIGURES ARE USED IN NUMERATION.

They should be made very plain so as not to resemble letters. The dot is placed under a figure for the termination *ly*.

The letters *ct*, *d*, and *t*, may be placed against figures, as in ordinary writing. They should be made small; for they cannot be taken for vowels, in such a situation.

EXAMPLE.

First, second, third, fourth, seventh, eighth



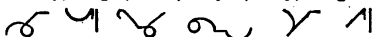
RULE XIV.

PROPER NAMES SHOULD GENERALLY BE WRITTEN ACCORDING TO THE FIRST RULE.

It is often desirable, in writing of persons and places, to communicate the *orthography* of their names, which may be done by writing them in the common way; then their pronunciation may be expressed in phonography, when the reader is likely to be unacquainted with it.

EXAMPLE.

Clay, Knight, Vaile, Wayne, Gray, Wright;



Many names are perfectly legible when written by less definite rules.

Terminations may be applied to proper names, as to other words; thus:

Strong, Flemming, King, Greely, Bailey, Cilley, Wiley.



Capitals, (that is, letters made heavy,) may be used for initial abbreviations of proper names as in common writing. *K*, may be thus written for *Christ*, *l* for *Lord*, *g* for *God*.

RULE XV.

A SPACE SERVES FOR PUNCTUATION.

Too much attention cannot be paid to punctuation, either with regard to the general appearance of writing, or its legibility.

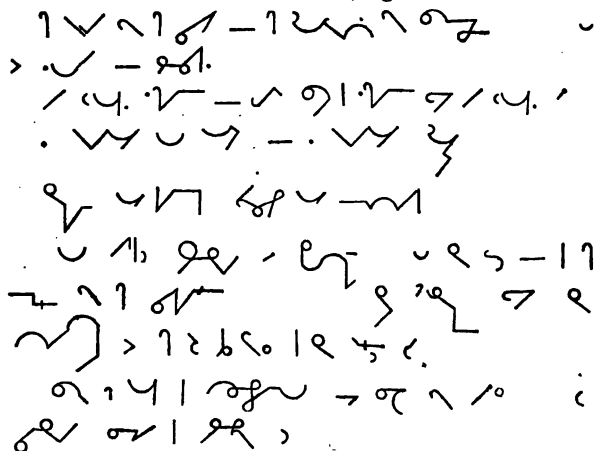
For a comma allow a short space, and for a semi-colon, colon, and period, increase the space in proportion.

When points which may resemble letters are written, let them be inclosed in parentheses, thus: (,) (;) (:) (.)

The parenthesis (), caret ^, quotation marks " ", and marginal references * † ‡ § ¶, (formed with care not to indicate letters,) are used as in other writing.

The dash should be made thus, — that it may not be taken for the letter c.

Exercise in Reading.



RULE XVI.

WRITING MAY BE CONDUCTED UPON ANY SCALE AS TO THE SIZE OF THE LETTERS.

In fine writing be careful of their proportions.

RULE XVII.

COMPOUND WORDS MAY BE SEPARATED AT DISCRETION.

It is advisable to write such words as *peace-maker*, *self-love*, separately.

LESSON EIGHTH.

CONTRACTIONS.

The abbreviations effected by the following rules are not designed to give to words their full expression; but rather to accommodate a universal habit of arbitrarily employing a part of a word as the representative of the whole; as, *Mr.* for *mis-ter*, *Gen.* for *general*, *N. Y.* for *New York*. This system of writing admits of similar abbreviations; for phonography cannot enforce the writing of such words exactly *according to sound*. The letters employed, however, are not always the same as those in common use for this purpose.

Words written by this method are called *Contractions*, to distinguish them from those written according to the preceding rules; and are known to be such by peculiar signs.

This department is divided into **FIRST**, **SECOND**, and **THIRD CONTRACTION**. The First is indispensable to all writers, as it is principally applied to the same abbreviations that are made in common writing. The Second and Third are more particularly designed for the use of reporters.

The First Contraction, which is of one word, is of great utility in writing upon a subject the name of which may be of frequent occurrence. The first time it should be written defi-

nitely, and afterward contracted according to the following examples.

Names of persons and places to which frequent reference is made, may also be reduced by contraction.

FIRST CONTRACTION—ONE WORD.

RULE XVIII.

TWO OR MORE LETTERS MAY BE WRITTEN FOR A WHOLE WORD,
WITH APPROPRIATE SIGNS.

This Contraction is of one word, and always has one of four signs to distinguish it.

The first sign is a *reversed loop*, (see page 70.) When a reversed loop occurs which is not occasioned by being joined to a preceding letter, it indicates a Contraction.

EXAMPLE.

Mister, brother, jurisprudence, American.



Vowel terminations, as under Rule x., p. 83, are also applied in Contractions, as follows:

Legislation,  *immediately*,  *judicially*, 

In the above example, the word *legislation* is expressed thus: *l*, with a *reversed loop*, shows that the word is written by the rule for contraction, and at the same time represents the initial letter; *a*, over, gives the ending *ation*, and the reader without hesitancy obtains from these the whole word.

Words which do not commence with a looped letter, necessarily require other signs.

The second sign of this Contraction is, a cross or parallel at the beginning of the word, the last letter crossing the first near the beginning.

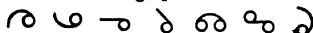
In Contractions the first consonant should be the longest, to distinguish it from the last.

Connecticut, New York, Vermont, received, subject, narcotic.



The third sign is, the loop of *l* joined at the end for the whole letter.

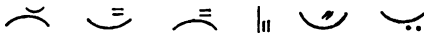
Colonel, individual, circumstantial, philosophical, world, metaphysical, gospel.



The fourth sign is, consonants and double vowels used for terminations. Consonants are only placed over.

The same vowel is written twice for its termination. The dot over or under is doubled, when there is no definite vowel to be written.

Convention, nomination, corporation, testifying, institution, independently.



Reversed *i* after serves to contract words ending with *ing*. According to a previous rule, *o* after represents *ending*; *o* after will mark a Contraction with the same termination.

Notwithstanding, corresponding, comprehending.



The dot at the end of a word is doubled for a Contraction terminating with a vowel.

County, Pennsylvania, chancery, extraordinary, testimony, phonography, et cetera.



The names of the months may be written thus:



August is obtained from the Double Vowel Table, p. 82.

SECOND CONTRACTION—TWO WORDS.

RULE XIX.

TWO WORDS, AS AN ADJECTIVE AND NOUN, MAY BE EXPRESSED BY JOINING THEIR INITIALS OR PROMINENT SOUNDS.


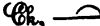
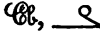
The only sign of this Contraction is, the last letter running in a contrary direction.

All letters cannot be joined in this manner; as, *f r*, the last running in a contrary direction, would be *f d*.

When the looped letters occur as the last, instead of being commenced by their loops, their ends are joined to the preceding letters.

EXAMPLE.

Common noun, supreme court, state bank.

Cn,  *Cr*,  *Cr*, 

THIRD CONTRACTION—A PHRASE.




RULE XX.


A FAMILIAR SENTENCE MAY BE EXPRESSED BY TWO LETTERS.

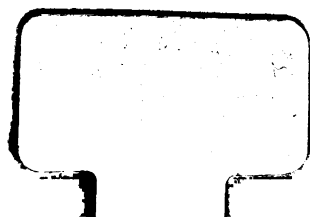
The sign of this Contraction is, the last letter crossing the first near the end.

The letters to be written are, generally, the initials of the two most prominent words in the phrase.

EXAMPLE.

 The kingdom of nature.  Church and state.
 President of the United States.

If the leading word in the phrase contracted be written entire, the last letter should cross the end of the word; as, *nxt* (next) crossed by *k* (congress), for *the next session of congress*. Contractions made in this manner will admit of being used more frequently than when a whole phrase is expressed by only two letters, thus: 



TH VOIC OV MUSIK.

Hwene is hi myt ov hy maetur-cpel?
Cpik tu mi, voic ov ewit cound, and tel!
Hou kanet hou wek, by wun gentl brek,
Pasunet vizuns ov luv and del!

Hou kall'et hou bak, wið e not, e ey,
Wurds and lō tōns from hi des gain by—
Ð cuni glanc, or e fond færwel?—
Cpik tu mi, voic ov ewit cound, and tel!

Hwot is hy pour, from hi eol's dīp eprin?
In euden gushis, hi tirs tu brin?
ÿvn 'midet hi ewels ov hy feetal glf
Fountens ov corō ar eturd by hi!

Ven ar hōs tirs!—ven and frutlee al—
Hōurs hat rīfres not, jet etil muet fail;
For e purur blic hwyl hi ful hart burns,
For e brytur hōm hwyl hi epirit jurns!

Cumlin ov mietiri hær siurli dwels,
Wetin hy tuq, in our busum cels;
Cumlin hat fynds not ite aneur hēr—
Ð qen tu bi klacpt in anuhur efir.

Hiærfōr e kurent ov cadnec dīp,
ÿrs hi ectrim ov hy tryumfe is hurd tu cwīp
Iyk e mōn ov hi bris hæs e cumur eky—
Iyk e nem ov hi ded hwen hi wyn fōms hy.

Jet cpik tu mi etil, hō hy tōns bi frut
Wið ven rimembrenc and trubld hat;—
Cpik! for hou telect my eol hat ite burl
linke it wið rīguns mōr bryt han url!

MRS. HEMANS.